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THE
MALE VOICE
CHANT-BOOK
(A.T.B.)

811

THE
MALE VOICE CHANT-BOOK

A COLLECTION OF
THREE-PART (A.T.B.) CHANTS

ADAPTED TO THE BOOK OF PSALMS.

Hubert Walter Hunt.

PRICE THREE SHILLINGS.

IN CLOTH FOUR SHILLINGS.

PUBLISHED BY

OF THE

CITY OF BOSTON

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

8046.364

Josiah H. Benton

Nov. 7-1939

C

PREFACE.

THIS Collection has been made with the object of providing a complete set of Chants for use at Cathedrals and Collegiate Churches when the Service is sung by men only. The Chants have been written in three parts in order to preserve the same division of voices as when the boys are present.

Two features peculiar to the musical part of the English Church Service—the Anglican Chant, and the use of the Male Alto voice—hereby receive the recognition which is denied them if Gregorian Chants are substituted when the singing of the Psalms devolves on the men.

Heartiest thanks are due to the following composers who have written Chants especially for this collection, and who have also kindly given permission to print them :—

R. F. M. AKERMAN, F.R.C.O.

G. J. BENNETT, Mus.D.

A. H. BREWER, Mus.B.

P. C. BUCK, M.A., Mus.D.

G. F. COBB, M.A.

H. W. DAVIES, Mus.D.

Rev. E. H. FELLOWES, M.A., Mus.B.

O. T. FENNER.

C. HANCOCK, Mus.B.

H. A. HARDING, Mus.D.

HENRY HILES, Mus.D.

G. F. HUNTLEY, Mus.D.

BASIL JOHNSON, B.A.

H. KEETON, Mus.D.

C. J. KING.

C. LAWRENCE, Mus.B.

J. S. LIDDLE, Mus.B.

Sir G. C. MARTIN, M.V.O., Mus.D.

C. L. NAYLOR, M.A., Mus.B.

E. W. NAYLOR, M.A., Mus.D.

T. T. NOBLE.

Sir W. PARRATT, M.V.O., Mus.D.

C. W. PEARCE, Mus.D.

A. H. PEPPIN.

J. L. ROECKEL.

C. B. ROTHAM, M.A., Mus.B.

B. LUARD SELBY.

C. F. SOUTH.

E. H. THORNE.

J. E. WEST.

C. F. ABDY WILLIAMS, M.A., Mus.B.

C. LEE WILLIAMS, Mus.B.

J. G. WRIGLEY, Mus.B.

Also to the following, for permission to print Chants previously written :—

P. C. BUCK, M.A., Mus.D.

E. J. CROW, Mus.D.

Rev. E. H. FELLOWES, M.A., Mus.B.

C. E. JOLLEY, Mus.D.

C. HARFORD LLOYD, M.A., Mus.D.

E. T. MORGAN.

And to Dr. C. W. PEARCE for his arrangements of four-part Chants (Nos. 12, 67, and 156).

The small notes occasionally inserted are intended for the Organ, with the exception of those in No. 174.

H. W. H.

Bristol Cathedral, December, 1902.

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TRIPLE CHANT.

CROW, Dr. E. J., in D No. 124.

QUADRUPLE CHANT.

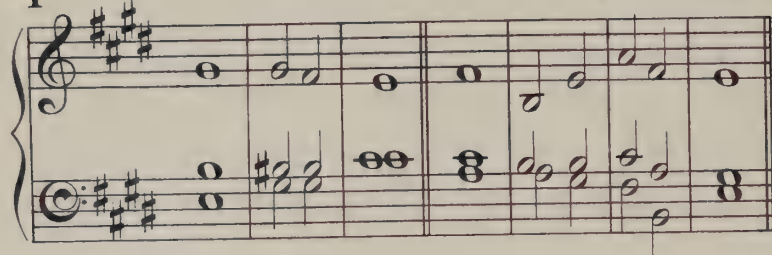
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DAY I. MORNING.

VENITE.

C. HANCOCK.

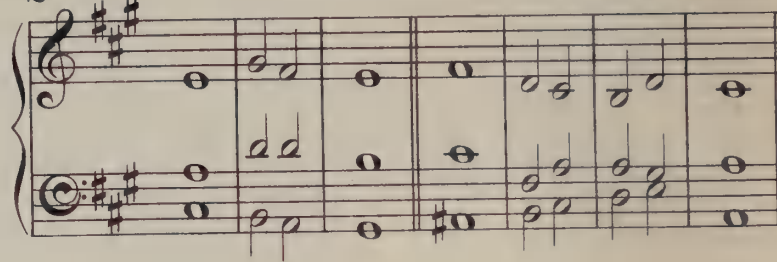
1



PSALM I.

G. F. COBB.

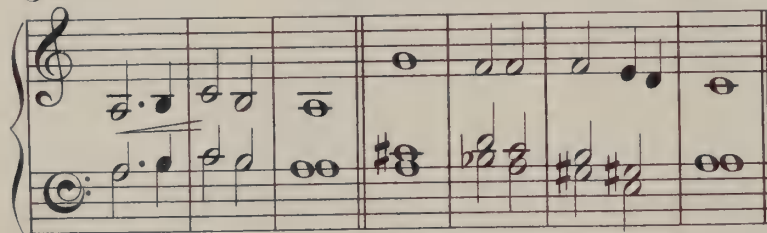
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PSALM II.

H.W. DAVIES.

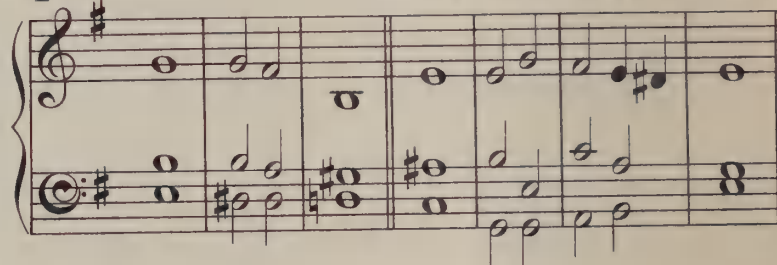
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PSALM III.

G. F. HUNTLEY.

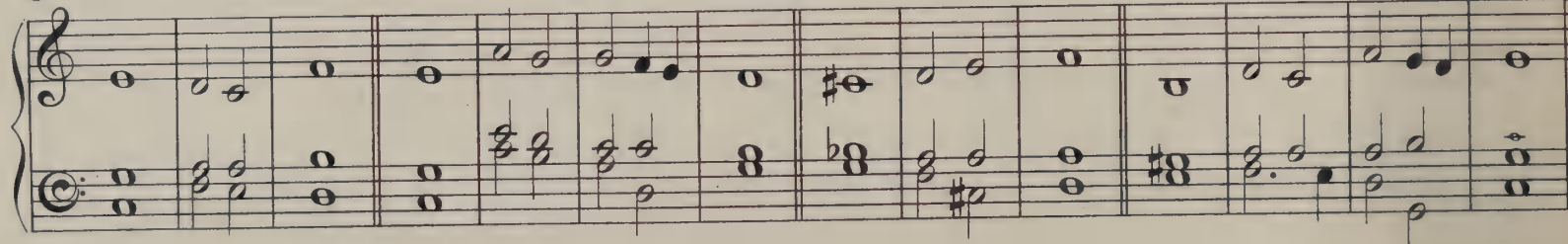
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PSALMS IV AND V.

G. F. HUNTLEY.

5

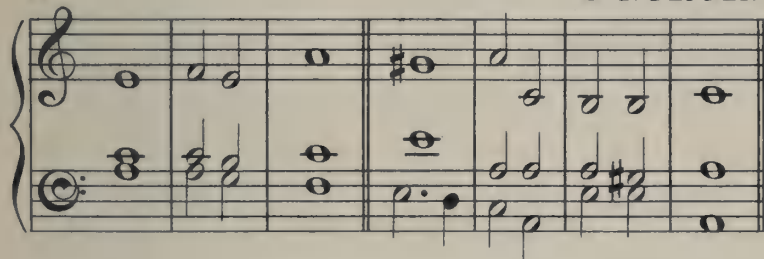


DAY I. EVENING.

PSALM VI. *Verses 1 to 7.*

O. T. FENNER.

6



Verse 8 to end.

O. T. FENNER.

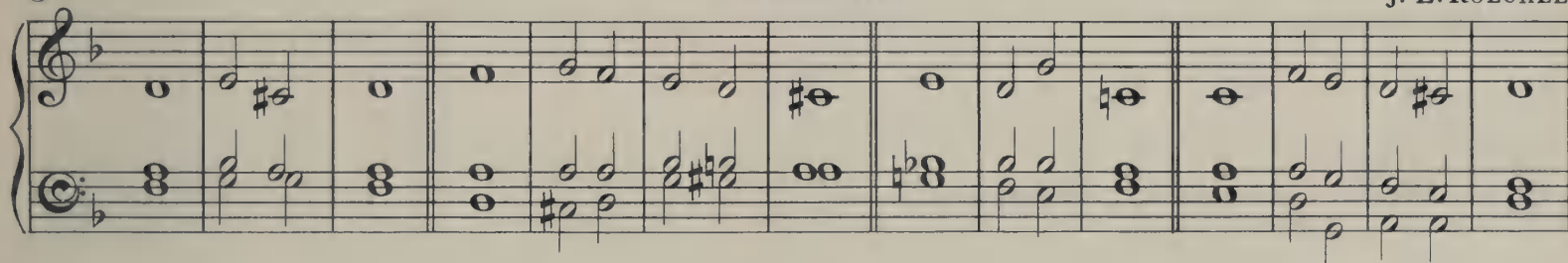
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8

PSALM VII.

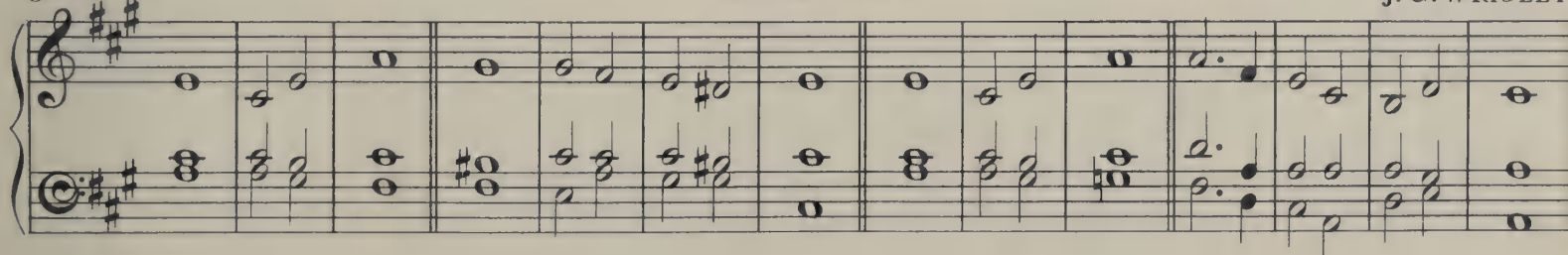
J. L. ROECKEL.



9

PSALM VIII.

J. G. WRIGLEY.

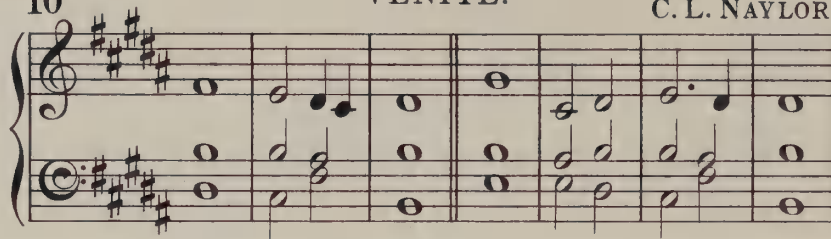


DAY II. MORNING.

10

VENITE.

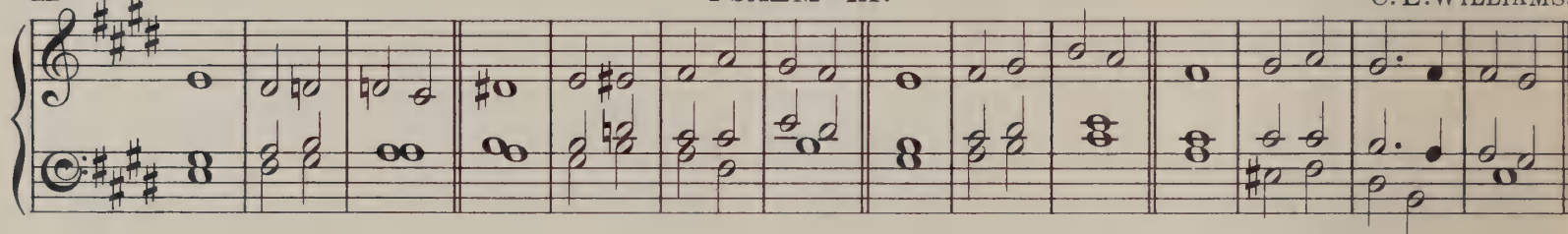
C. L. NAYLOR.



11

PSALM IX.

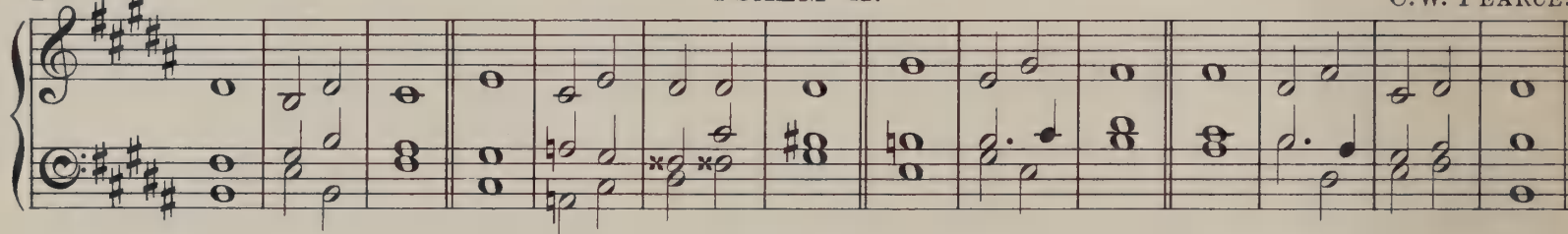
C. L. WILLIAMS.



12

PSALM X.

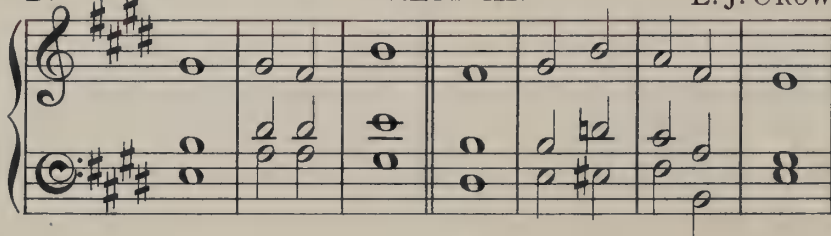
C. W. PEARCE.



13

PSALM XI.

E. J. CROW.



DAY II. EVENING.

PSALMS XII AND XIII.

C. J. KING.

14

Musical score for Psalm XII and XIII by C. J. King. The score is written for piano, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The music consists of two systems of four measures each, separated by a double bar line. The melody is primarily in the treble staff, with the bass staff providing harmonic support through chords and single notes. The notation includes various note values (half notes, quarter notes, eighth notes) and rests.

PSALM XIV.

C. F. SOUTH.

15

Musical score for Psalm XIV by C. F. South. The score is written for piano, featuring a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music consists of two systems of four measures each, separated by a double bar line. The melody is primarily in the treble staff, with the bass staff providing harmonic support through chords and single notes. The notation includes various note values (half notes, quarter notes, eighth notes) and rests.

DAY III. MORNING.

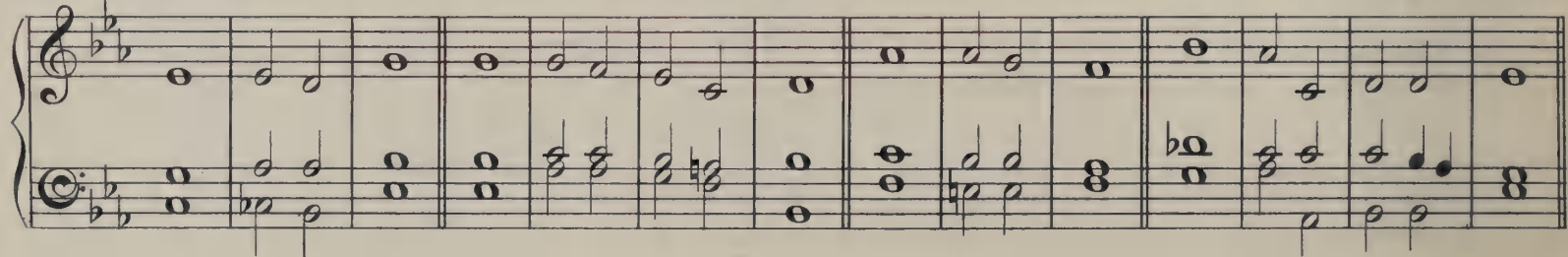
16 VENITE. R. F. M. AKERMAN.



17 PSALM XV. C. J. KING.



18 PSALMS XVI AND XVII. C. LAWRENCE.



DAY III. EVENING.

PSALM XVIII. *Verses 1 to 30.*

P. C. BUCK.

19

Musical score for Psalm XVIII, Verses 1 to 30, by P. C. Buck. The score is written for a grand staff (treble and bass clefs) in G major (one sharp). The melody is in the treble clef, and the accompaniment is in the bass clef. The music is in 4/4 time. The score consists of 12 measures, with a repeat sign after the 6th measure. The melody features a mix of half and quarter notes, while the accompaniment uses chords and eighth notes.

Verse 31 to end.

C. W. PEARCE.

20

Musical score for Psalm XVIII, Verse 31 to end, by C. W. Pearce. The score is written for a grand staff (treble and bass clefs) in G major (one sharp). The melody is in the treble clef, and the accompaniment is in the bass clef. The music is in 4/4 time. The score consists of 12 measures, with a repeat sign after the 6th measure. The melody features a mix of half and quarter notes, while the accompaniment uses chords and eighth notes.

DAY IV. MORNING.

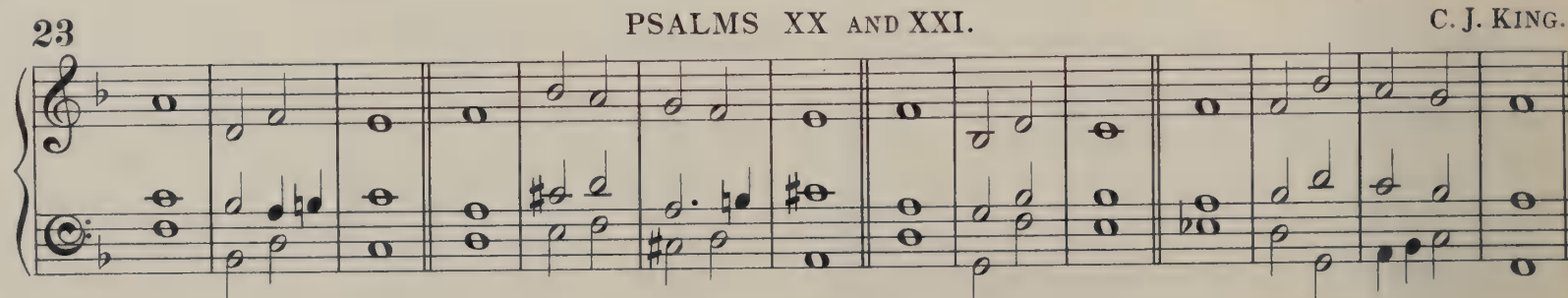
21 VENITE. C.F. SOUTH.



22 PSALM XIX. H. KEETON.



23 PSALMS XX AND XXI. C.J. KING.



DAY IV. EVENING.

24

PSALM XXII. *Verses 1 to 22.*

H.W. HUNT.

25

* *Verse 23 to end.*

H.W. HUNT.

26

OR PSALM XXII. *Verses 1 to 21.*

E. J. CROW.

27

Verse 22 to end.

E. J. CROW.

28

Slowly.

PSALM XXIII.

H.W. DAVIES.

29

OR PSALM XXIII.

E. J. CROW.

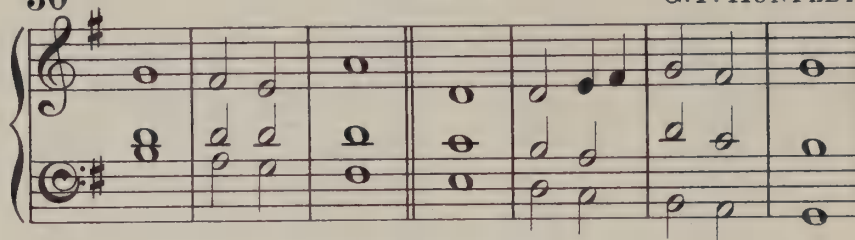
* *or the change may be made a Verse earlier, by commencing Verse 22 at the second half of Chant 25.*

DAY V. MORNING.

30

VENITE.

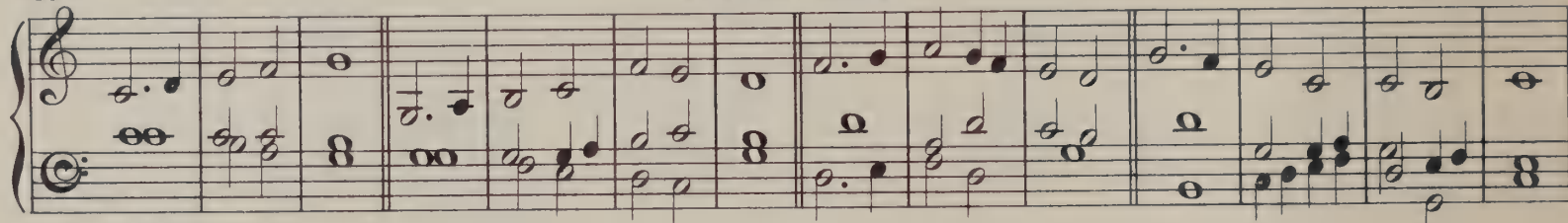
G. F. HUNTLEY.



31

PSALM XXIV.

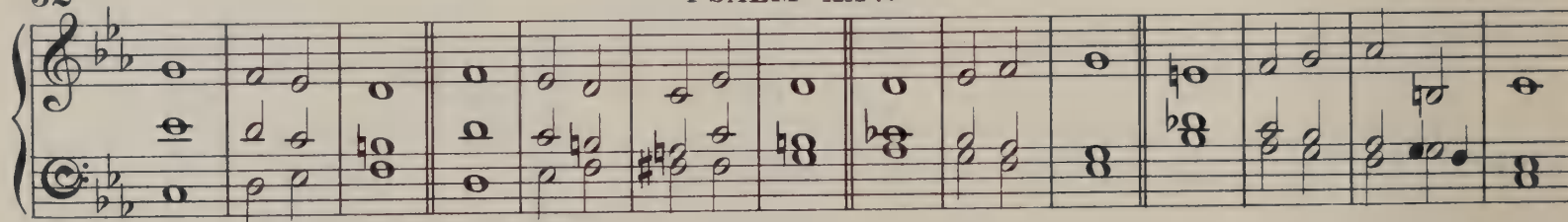
B. JOHNSON.



32

PSALM XXV.

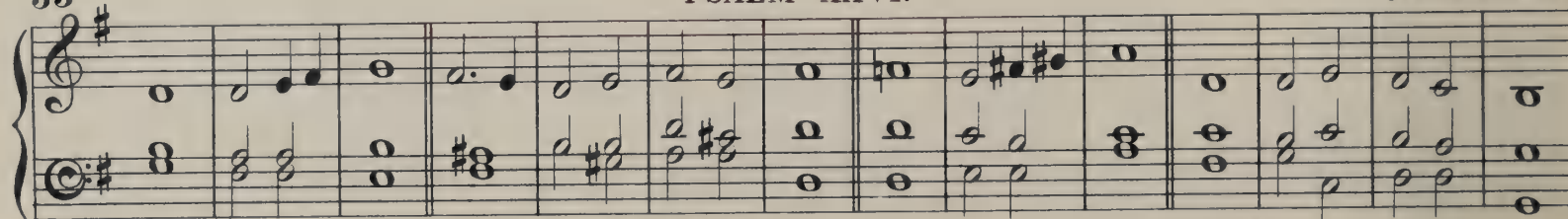
E. H. THORNE.



33

PSALM XXVI.

J. G. WRIGLEY.



DAY V. EVENING.

34

PSALMS XXVII AND XXVIII.

C. LAWRENCE.

35

PSALM XXIX.

G. C. MARTIN.

36

OR PSALM XXIX.

H. W. DAVIES.

DAY VI. MORNING.

37 VENITE. E. J. CROW.

38 PSALM XXX. G. F. HUNTLEY.

39 PSALM XXXI. Verses 1 to 20. H. HILES.

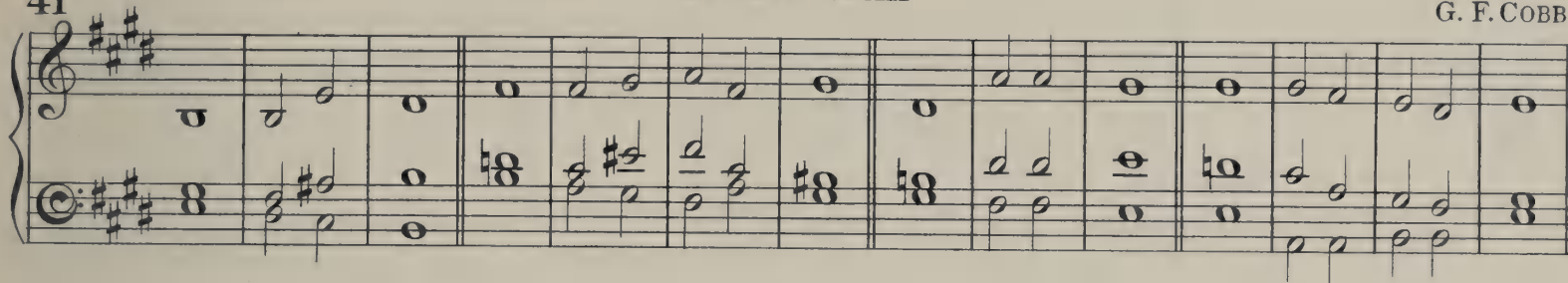
40 Verse 21 to end. H. HILES.

DAY VI. EVENING.

41

PSALM XXXII.

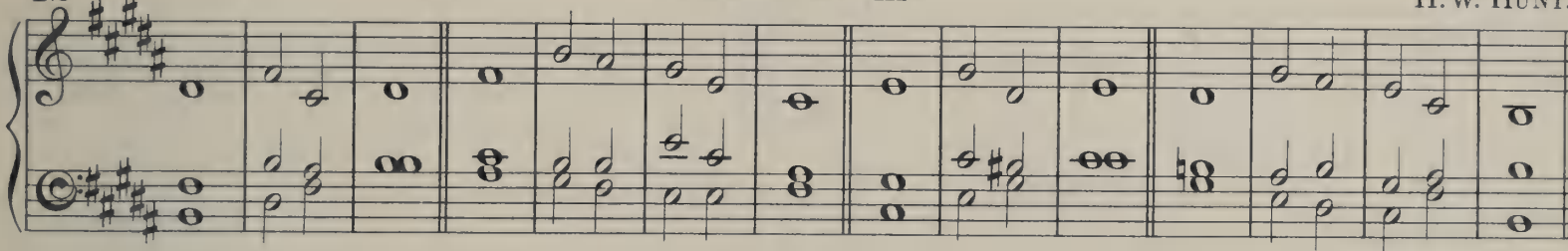
G. F. COBB.



42

PSALM XXXIII.

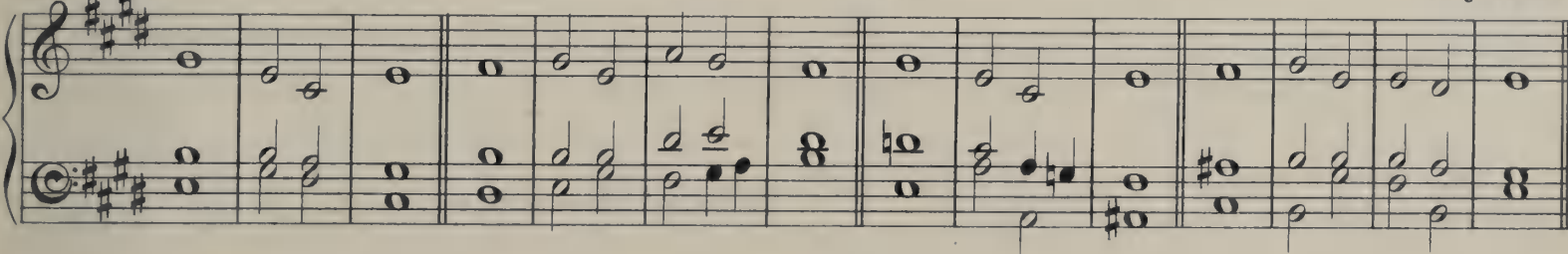
H. W. HUNT.



43

PSALM XXXIV.

C. J. KING.



DAY VII. MORNING.

44

VENITE. R. F. M. AKERMAN.

45

PSALMS XXXV AND XXXVI. *Verses 1 to 4.* P. C. BUCK.

46

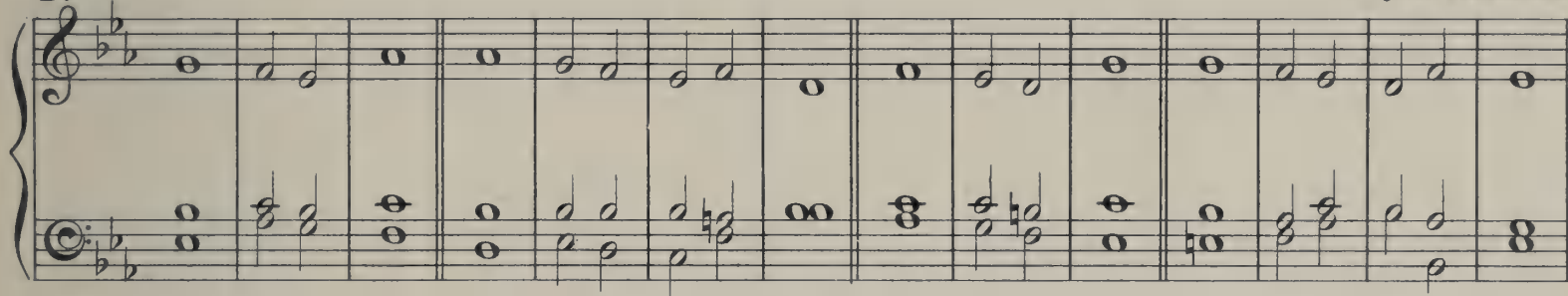
PSALM XXXVI. *Verse 5 to end.* C. LAWRENCE.

DAY VII. EVENING.

PSALM XXXVII.

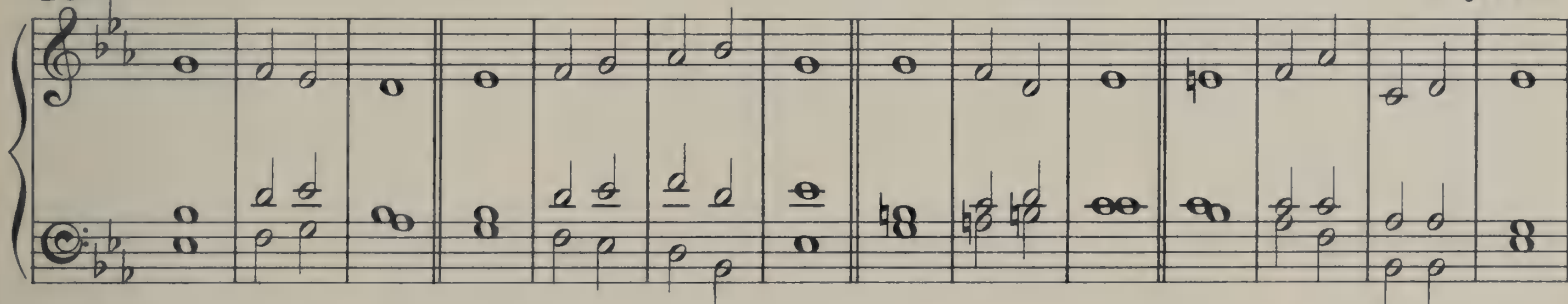
J. L. ROECKEL.

47

OR PSALM XXXVII.

E. J. CROW.

48

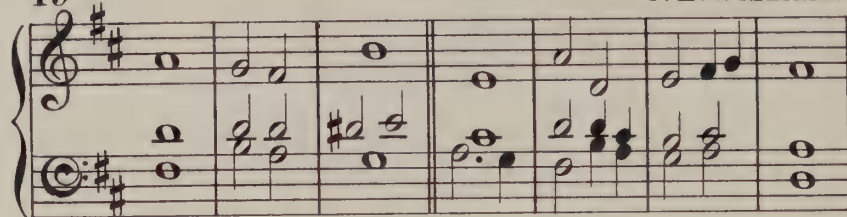


DAY VIII. MORNING.

49

VENITE.

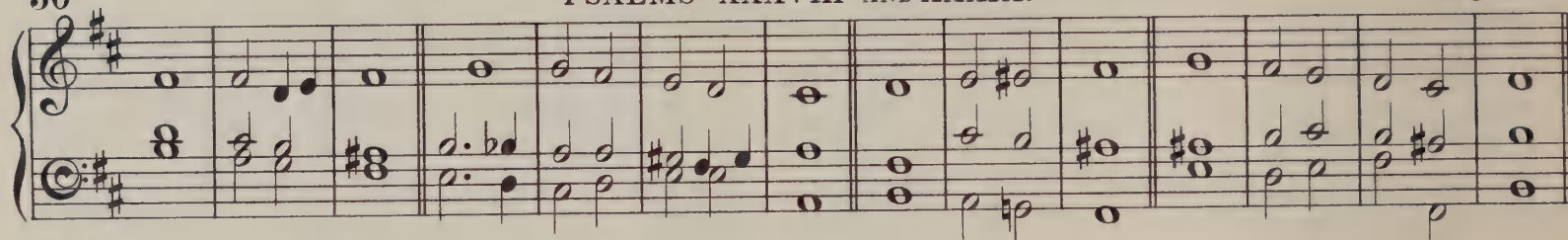
C. L. WILLIAMS.



50

PSALMS XXXVIII AND XXXIX.

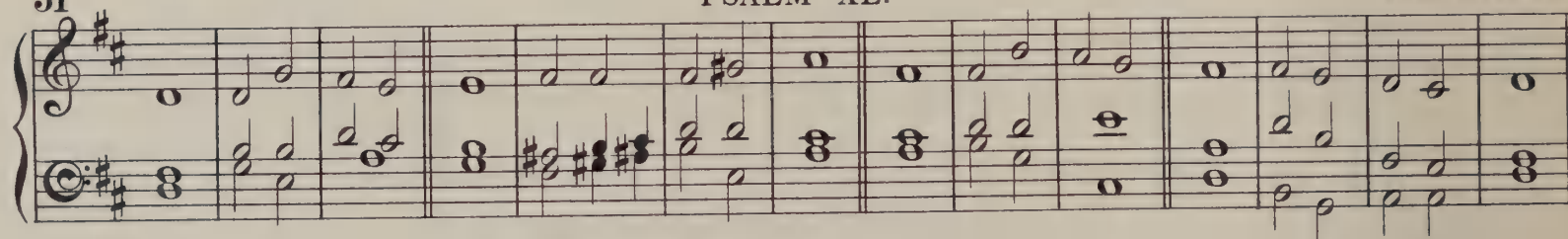
C. J. KING.



51

PSALM XL.

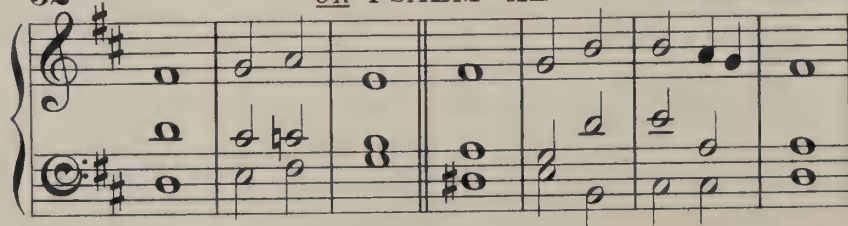
E. W. NAYLOR.



52

OR PSALM XL.

G. F. HUNTLEY.

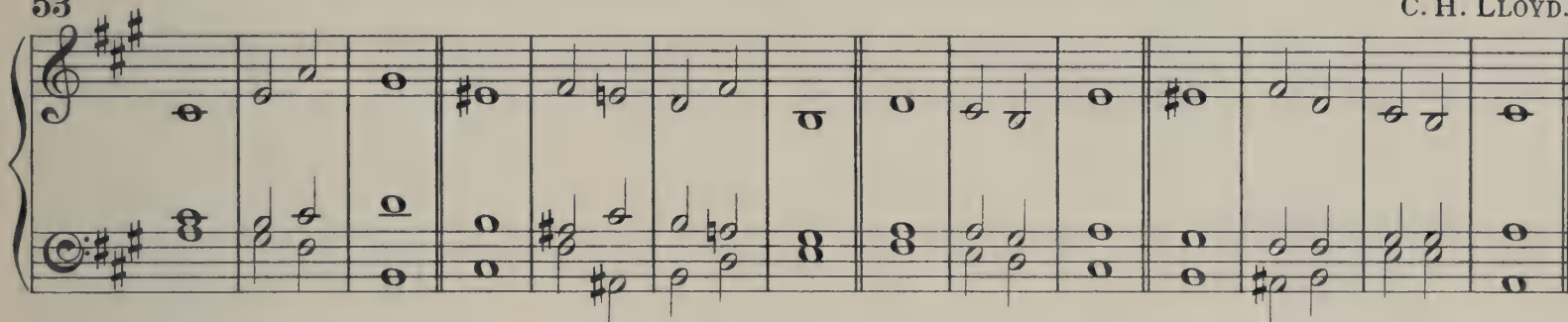


DAY VIII. EVENING.

53

PSALM XLI.

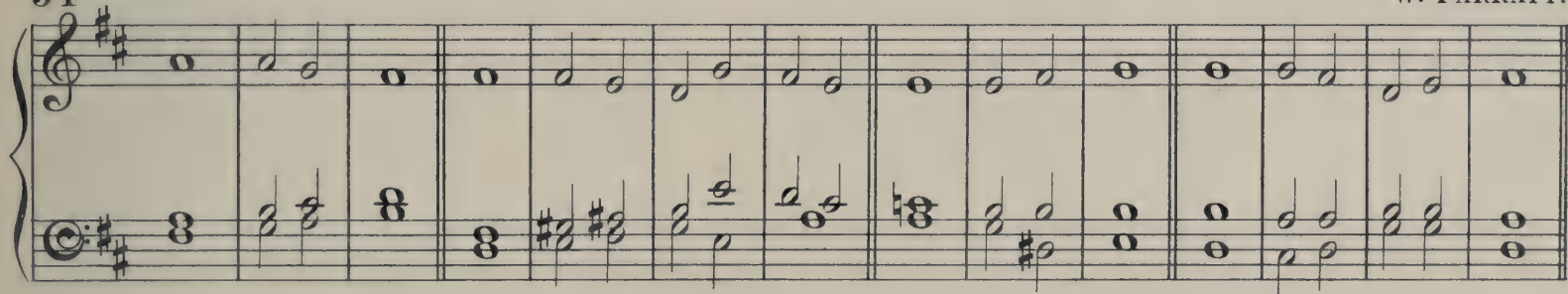
C. H. LLOYD.



54

PSALMS XLII AND XLIII.

W. PARRATT.

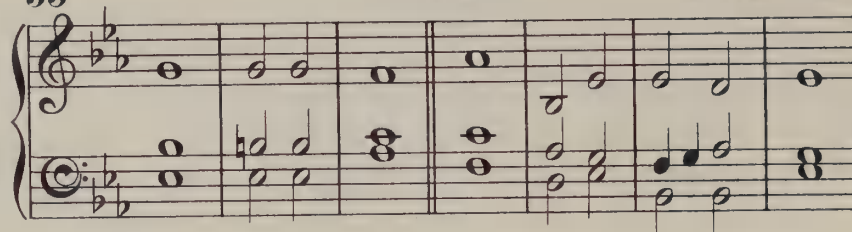


DAY IX. MORNING.

55

VENITE.

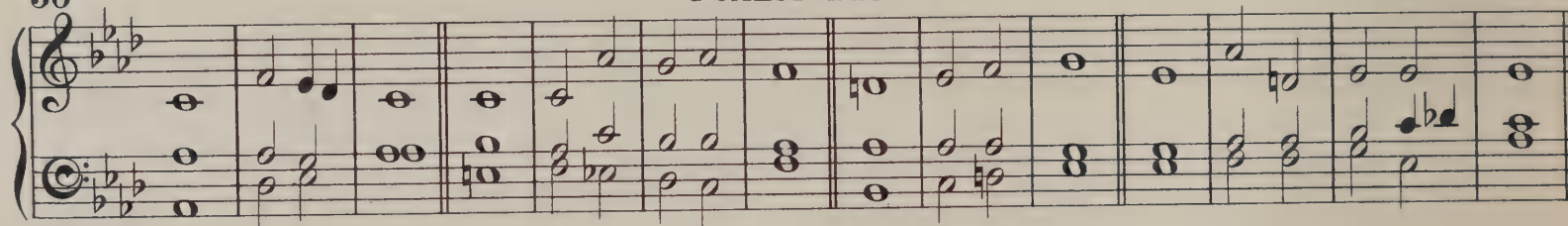
C. HANCOCK.



56

PSALM XLIV.

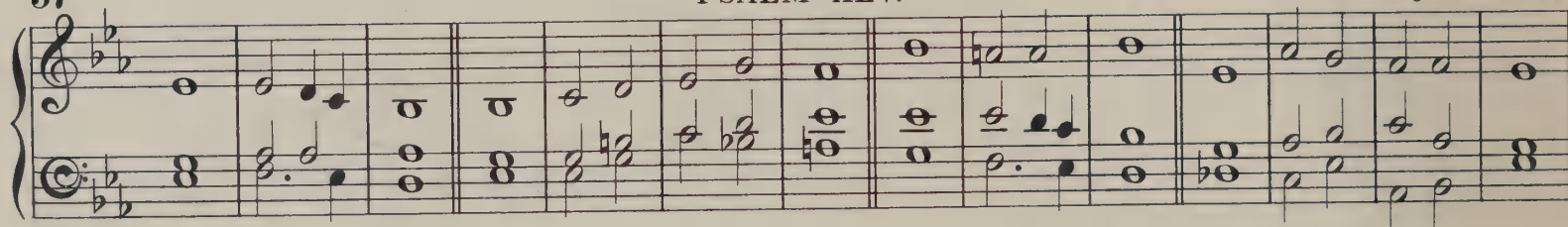
G. J. BENNETT.



57

PSALM XLV.

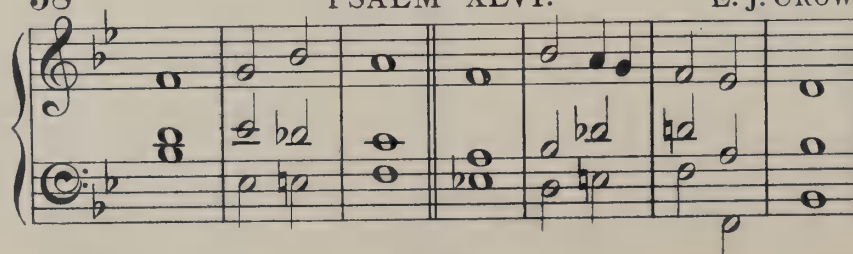
G. J. BENNETT.



58

PSALM XLVI.

E. J. CROW.



DAY IX. EVENING.

PSALMS XLVII AND XLVIII.

C. HANCOCK.

59

Musical score for Psalm 47 and 48 by C. Hancock, numbered 59. The score is written for piano in G major (one sharp) and 3/4 time. It consists of two systems of music. The first system contains 12 measures, and the second system contains 12 measures. The melody is primarily in the right hand, with the left hand providing harmonic support. The key signature has one sharp (F#), and the time signature is 3/4.

PSALM XLIX.

E. H. THORNE.

60

Musical score for Psalm 49 by E. H. Thorne, numbered 60. The score is written for piano in G major (one sharp) and 3/4 time. It consists of two systems of music. The first system contains 12 measures, and the second system contains 12 measures. The melody is primarily in the right hand, with the left hand providing harmonic support. The key signature has one sharp (F#), and the time signature is 3/4.

OR PSALM XLIX.

G. J. BENNETT.

61

Musical score for Psalm 49 (alternative) by G. J. Bennett, numbered 61. The score is written for piano in G major (one sharp) and 3/4 time. It consists of two systems of music. The first system contains 12 measures, and the second system contains 12 measures. The melody is primarily in the right hand, with the left hand providing harmonic support. The key signature has one sharp (F#), and the time signature is 3/4.

DAY X. MORNING.

VENITE.

C. HANCOCK.

62

PSALMS L.—AND LII.

C. LAWRENCE.

63

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of 16 measures, divided into four groups of four measures each by double bar lines. The melody features a mix of quarter, eighth, and half notes, with some accidentals (sharps and flats). The bass staff accompaniment includes chords and single notes, often mirroring the harmonic structure of the melody.

PSALM LI.

P. C. BUCK.

64

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The score is divided into measures by vertical bar lines. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment features chords and single notes, often beamed together. The handwriting is in ink on aged paper.

DAY X. EVENING.

PSALM LIII.

C. F. SOUTH.

65

Musical score for Psalm LIII, measure 65. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The melody in the treble clef consists of half notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The bass line consists of whole notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1. The measure is divided into four measures by bar lines.

PSALMS LIV AND LV.

C. H. LLOYD.

66

Musical score for Psalms LIV and LV, measure 66. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The melody in the treble clef consists of half notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The bass line consists of whole notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1. The measure is divided into four measures by bar lines.

DAY XI. MORNING.

67 VENITE. C. W. PEARCE.

68 PSALMS LVI.—AND LVIII. E. W. NAYLOR.

69 PSALM LVII. C. H. LLOYD.

DAY XI. EVENING.

PSALMS LIX.—AND LXI.

C. B. ROTHAM.

70

70

PSALM LX.

H. W. DAVIES.

71

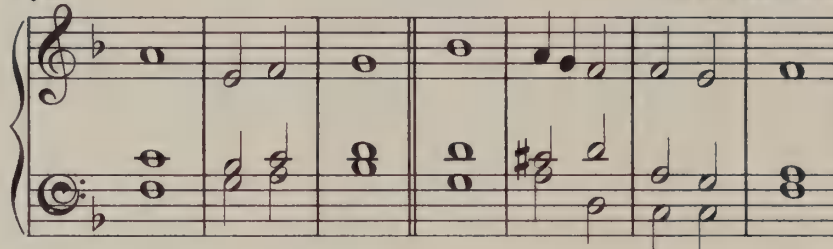
71

DAY XII. MORNING.

72

VENITE.

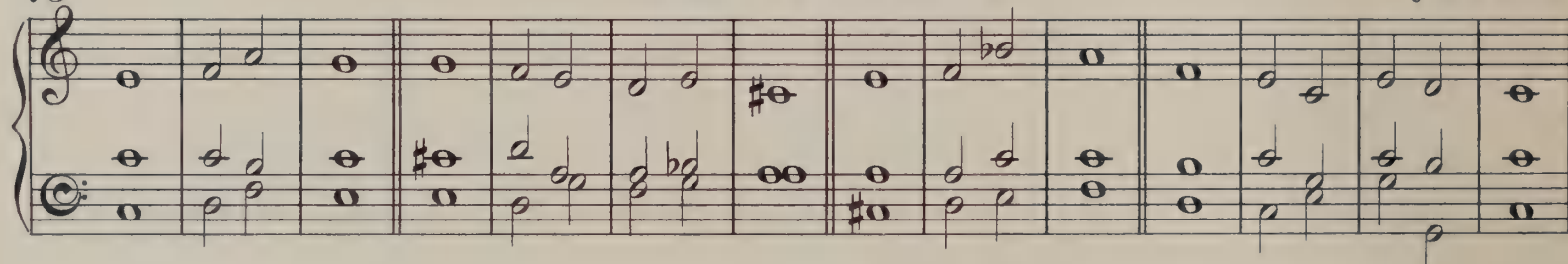
C. L. NAYLOR.



73

PSALMS LXII.—AND LXIV.

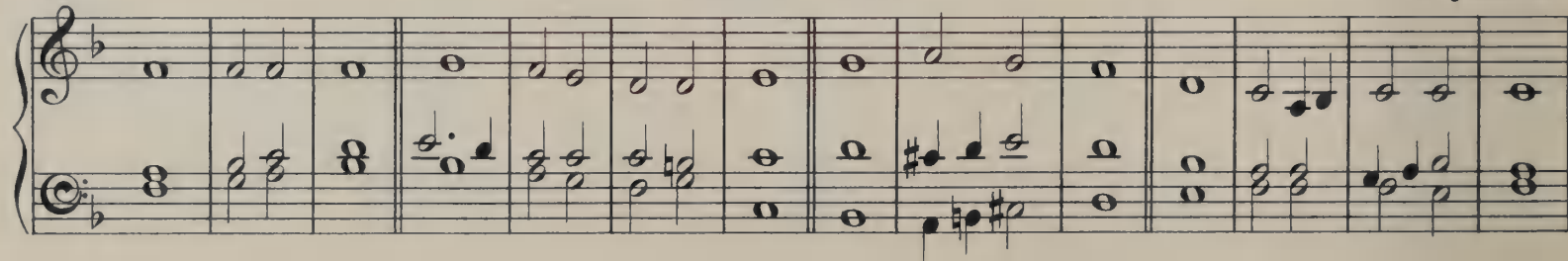
J. S. LIDDLE.



74

PSALM LXIII.

B. JOHNSON.



75

PSALM LXV.

E. H. THORNE.

Musical score for Psalm LXV by E. H. Thorne, measures 75-84. The score is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody in the treble staff consists of half and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

76

PSALM LXVI.

A. H. BREWER.

Musical score for Psalm LXVI by A. H. Brewer, measures 76-85. The score is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody in the treble staff is composed of half and quarter notes, and the bass staff provides a supporting accompaniment.

77

OR PSALM LXVI.

J. S. LIDDLE.

Musical score for Psalm LXVI (Alternative) by J. S. Liddle, measures 77-86. The score is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody in the treble staff uses half and quarter notes, with the bass staff providing a harmonic accompaniment.

78

PSALM LXVII.

H. KEETON.

Musical score for Psalm LXVII by H. Keeton, measures 78-82. The score is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody in the treble staff is written with half and quarter notes, and the bass staff provides a harmonic accompaniment.

DAY XIII. MORNING.

79 VENITE. J. G. WRIGLEY.

80 PSALM LXVIII. E. H. FELLOWES.

81 OR PSALM LXVIII. C. B. ROTHAM.

DAY XIII. EVENING.

PSALM LXIX. *Verses 1 to 30.*

C. LAWRENCE.

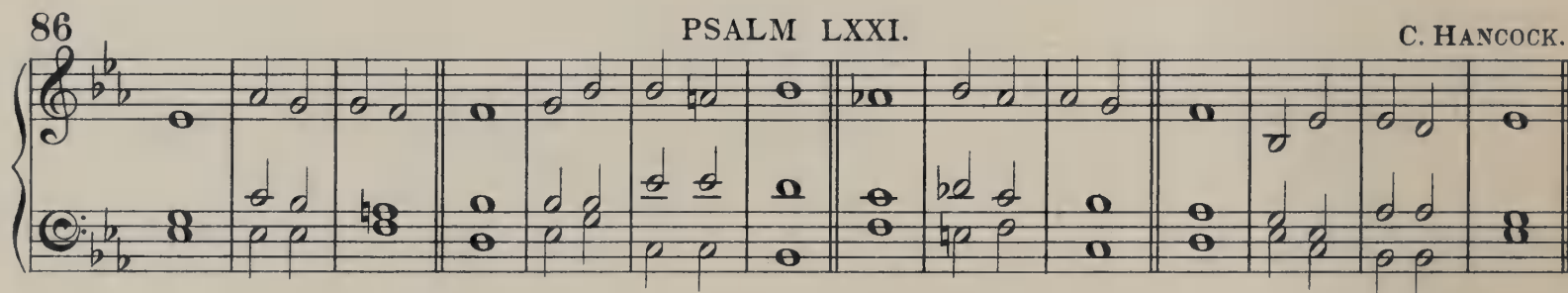
82

DAY XIV. MORNING.

85 VENITE. C. J. KING.



86 PSALM LXXI. C. HANCOCK.



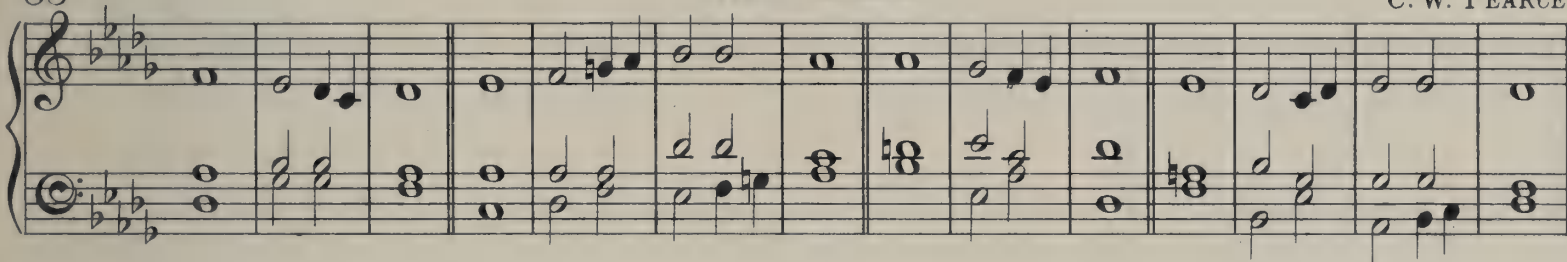
87 PSALM LXXII. H. W. HUNT.



DAY XIV. EVENING.

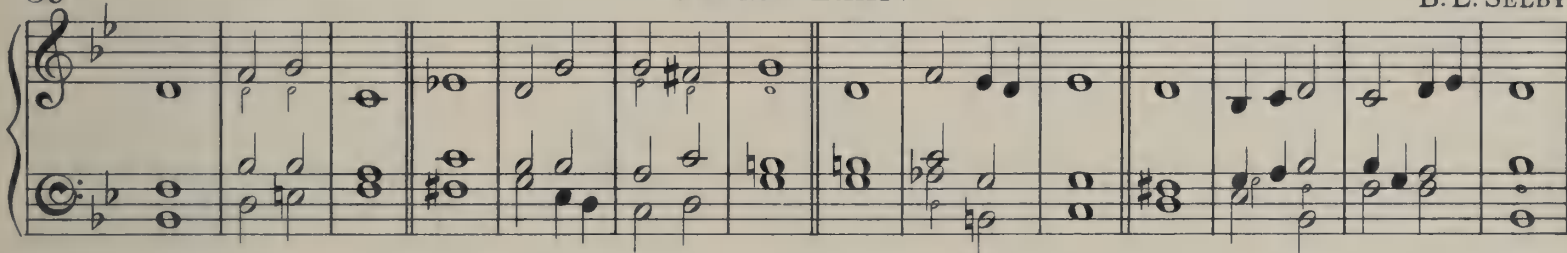
88 PSALM LXXIII.

C. W. PEARCE.



89 PSALM LXXIV.

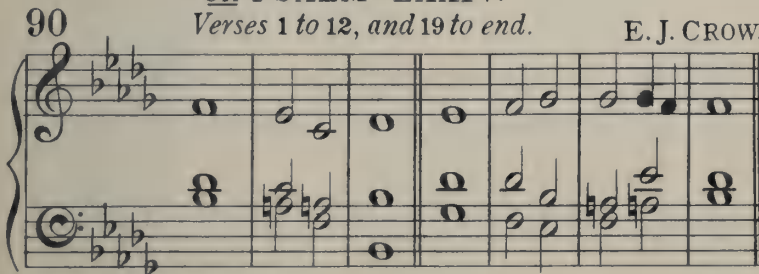
B. L. SELBY.



90 OR PSALM LXXIV.

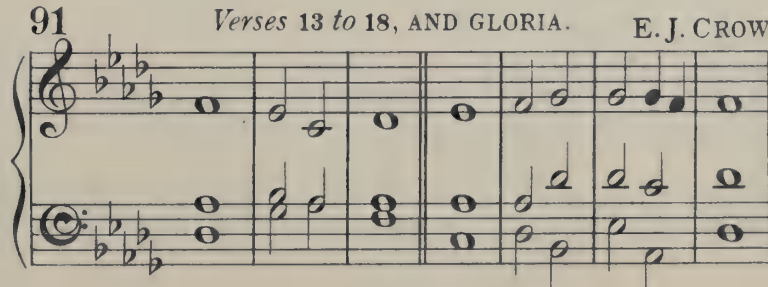
Verses 1 to 12, and 19 to end.

E. J. CROW.



91 Verses 13 to 18, AND GLORIA.

E. J. CROW.



DAY XV. MORNING.

92 VENITE. C. LAWRENCE.

93 PSALM LXXV. C. LAWRENCE.

94 PSALM LXXVI. C. L. NAYLOR.

95 *OR* PSALM LXXVI. E. J. CROW.

96 PSALM LXXVII. *Verses 1 to 12.* H. W. HUNT.

97 *Verse 13 to end.* H. W. HUNT.

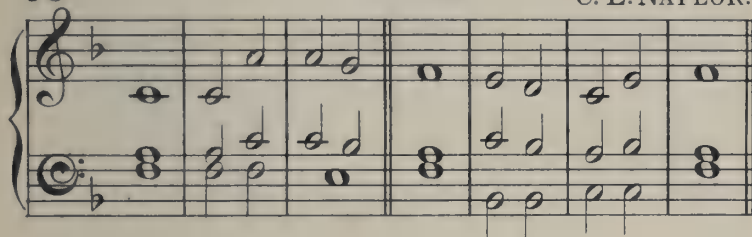
DAY XV. EVENING.

PSALM LXXVIII.

Verses 1 to 17, and 66 to end.

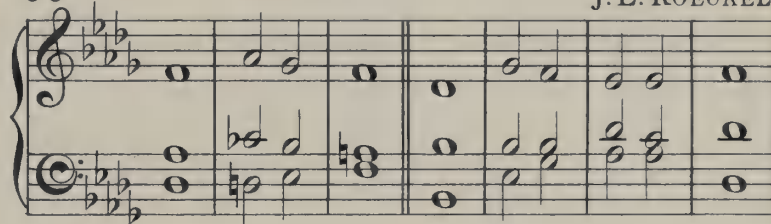
C. L. NAYLOR.

98

*Verses 18 to 31.*

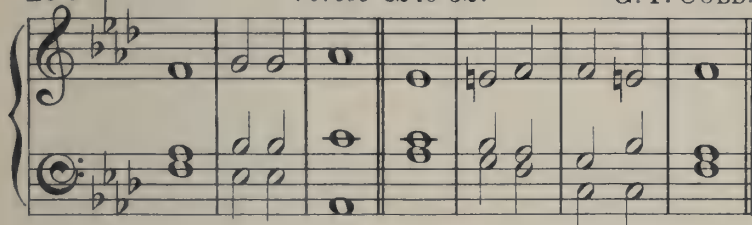
J. L. ROECKEL.

99

*Verses 32 to 52.*

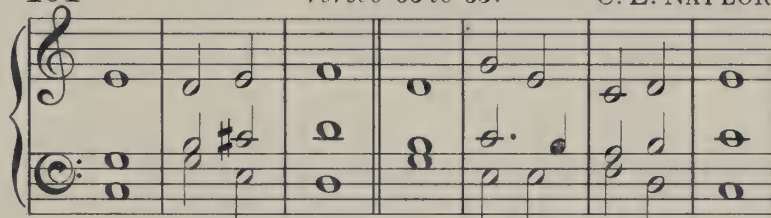
G. F. COBB.

100

*Verses 53 to 65.*

C. L. NAYLOR.

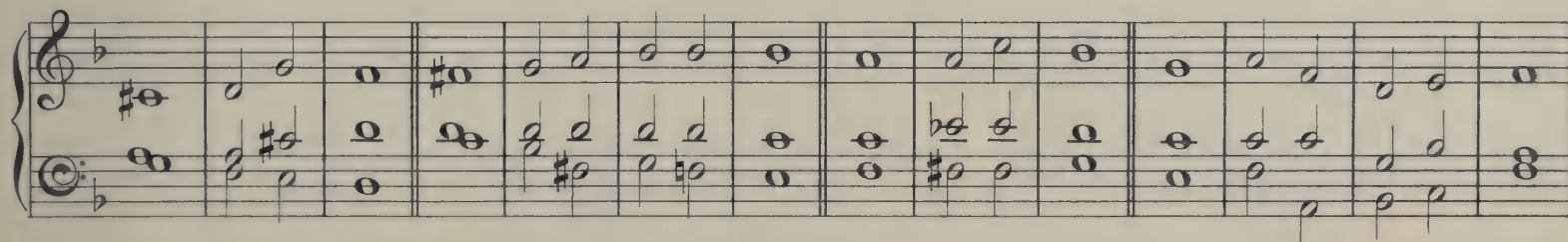
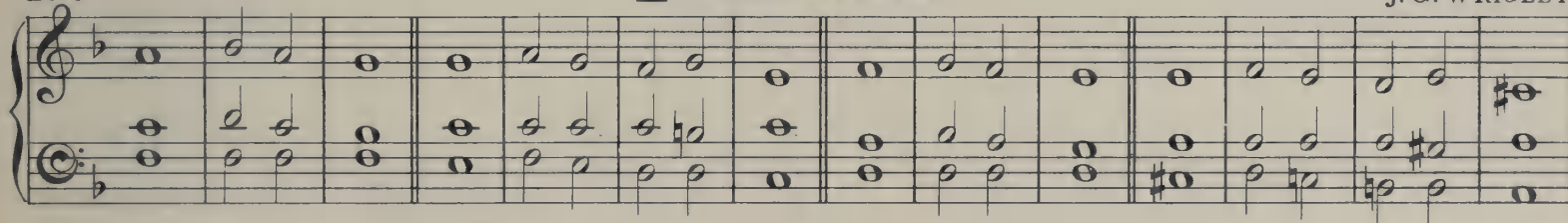
101



102

OR PSALM LXXVIII.

J. G. WRIGLEY.

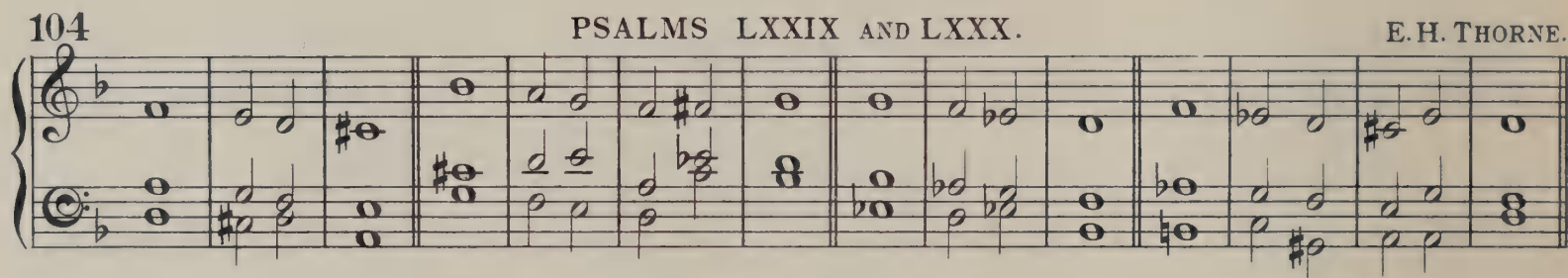


DAY XVI. MORNING.

103 VENITE. J. L. ROECKEL.



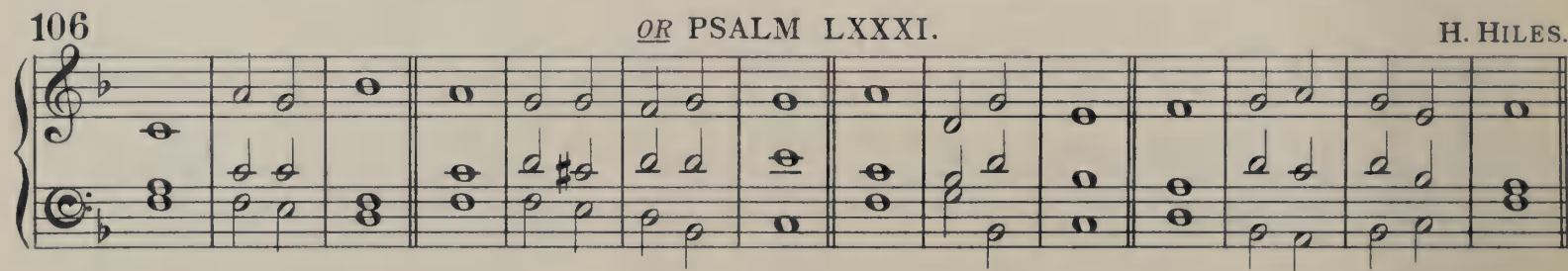
104 PSALMS LXXIX AND LXXX. E. H. THORNE.



105 PSALM LXXXI. C. J. KING.



106 OR PSALM LXXXI. H. HILES.

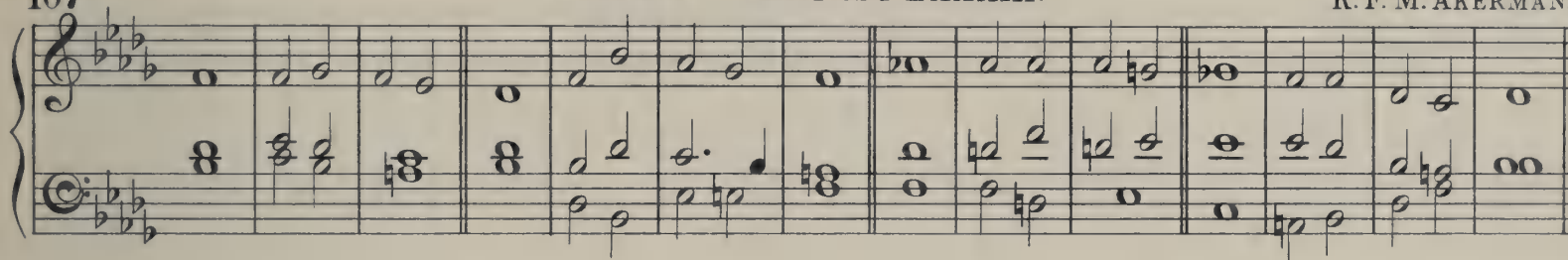


DAY XVI. EVENING.

107

PSALMS LXXXII AND LXXXIII.

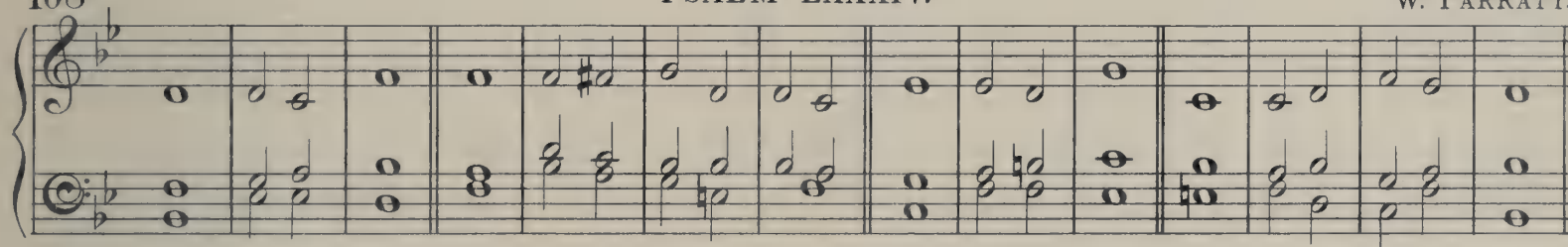
R. F. M. AKERMAN.



108

PSALM LXXXIV.

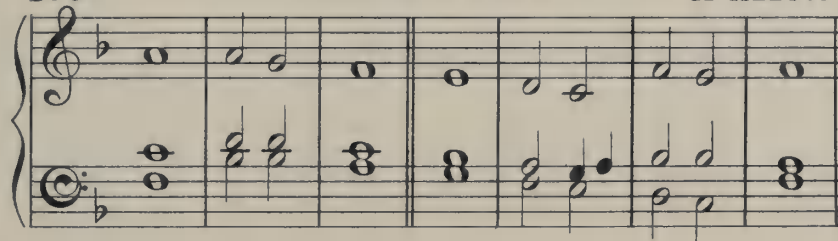
W. PARRATT.



109

PSALM LXXXV.

H. KEETON.

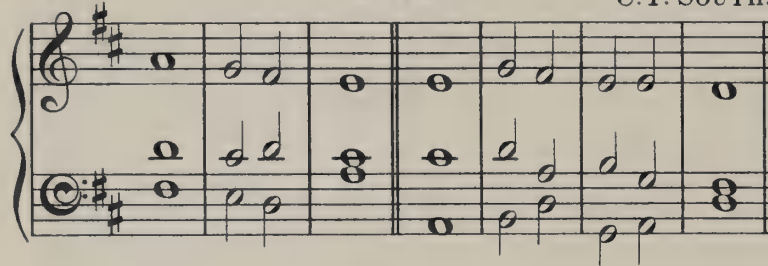


DAY XVII. MORNING.

110

VENITE.

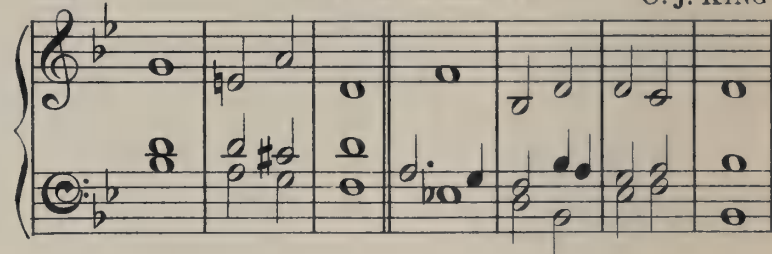
C. F. SOUTH.



111

PSALM LXXXVI.

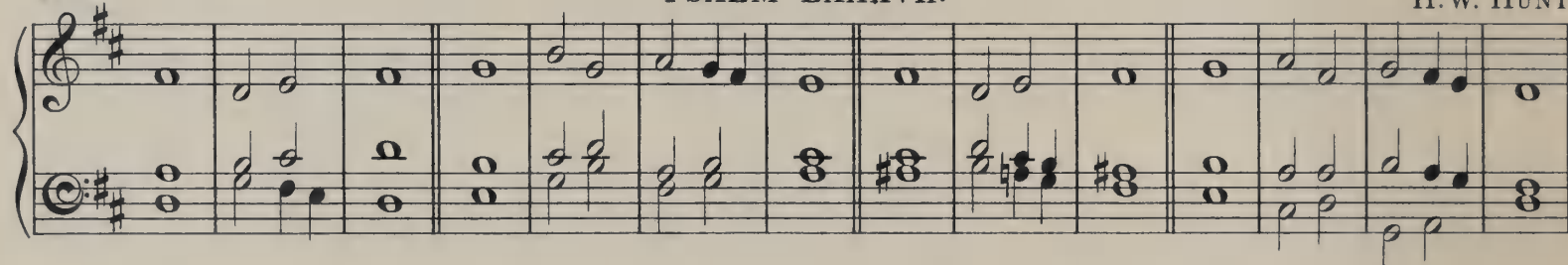
C. J. KING.



112

PSALM LXXXVII.

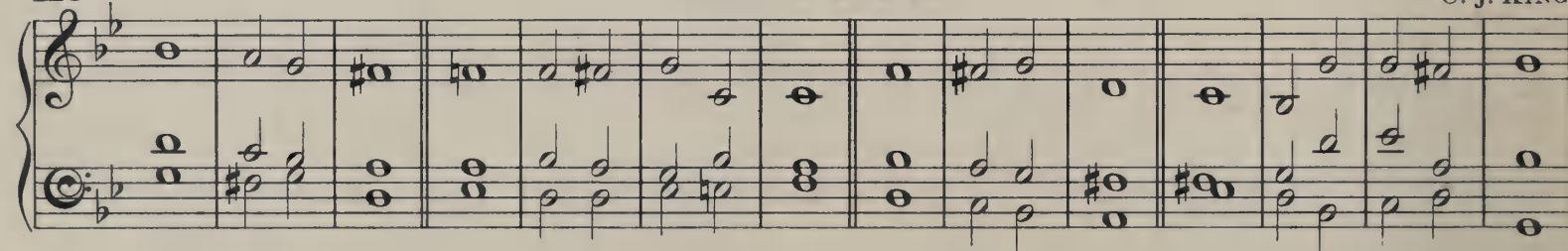
H. W. HUNT.



113

PSALM LXXXVIII.

C. J. KING.



DAY XVII. EVENING.

PSALM LXXXIX. *Verses 1 to 36, AND GLORIA.*

T. T. NOBLE.

114

T. T. NOBLE

114

T. T. NOBLE

Verses 37 to end (Gloria to Major Chant as above.)

T. T. NOBLE.

115

Verses 3, 5 and 6 (Gloria is Major Chant as above.)

T. T. NOBLE

115

Verses 3, 5 and 6 (Gloria is Major Chant as above.)

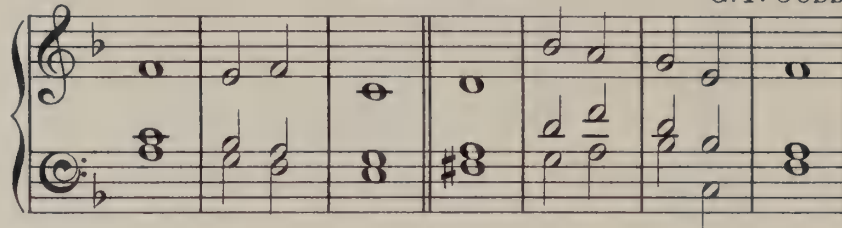
T. T. NOBLE

DAY XVIII. MORNING.

116

VENITE.

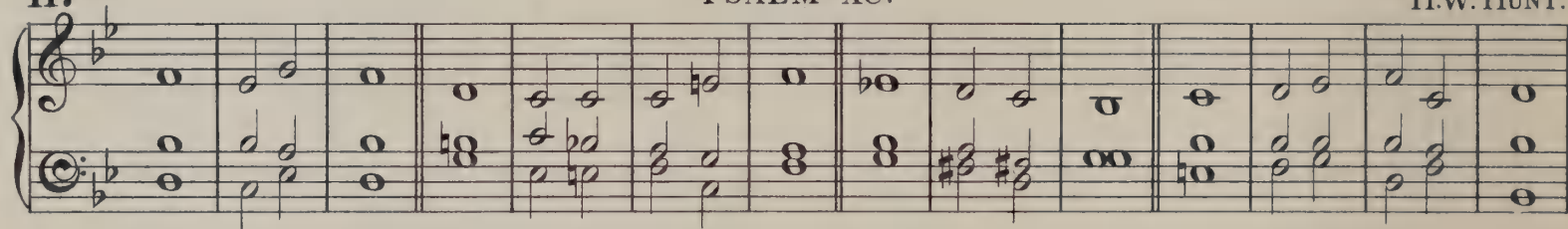
G. F. COBB.



117

PSALM XC.

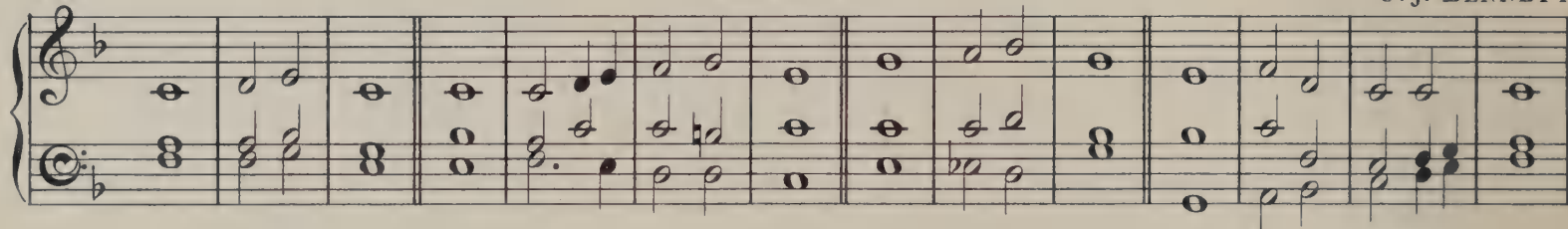
H.W. HUNT.



118

PSALM XCI.

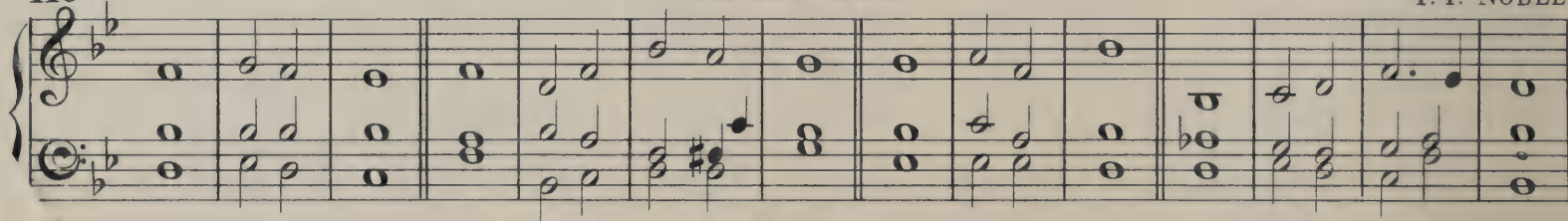
G. J. BENNETT.



119

PSALM XCII.

T. T. NOBLE.

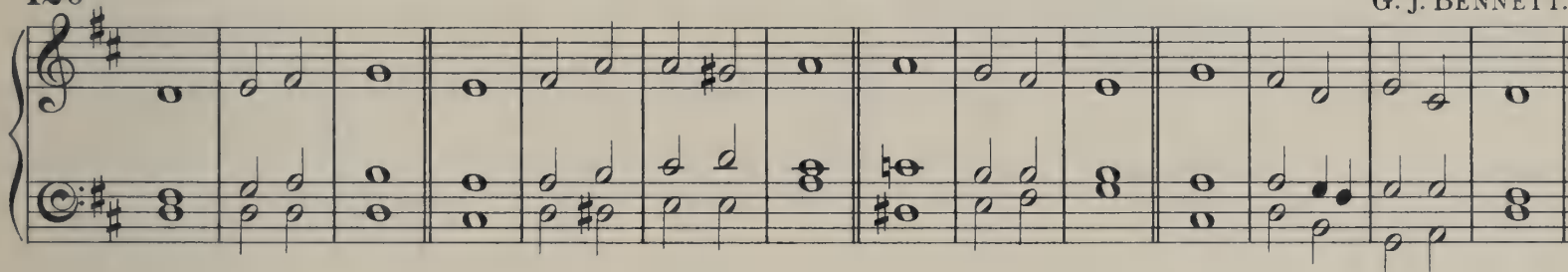


DAY XVIII. EVENING.

120

PSALM XCIII.

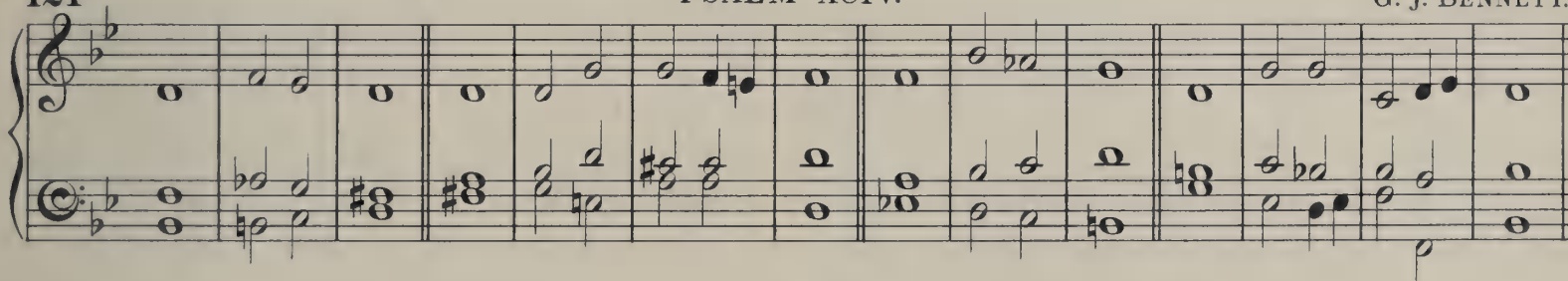
G. J. BENNETT.



121

PSALM XCIV.

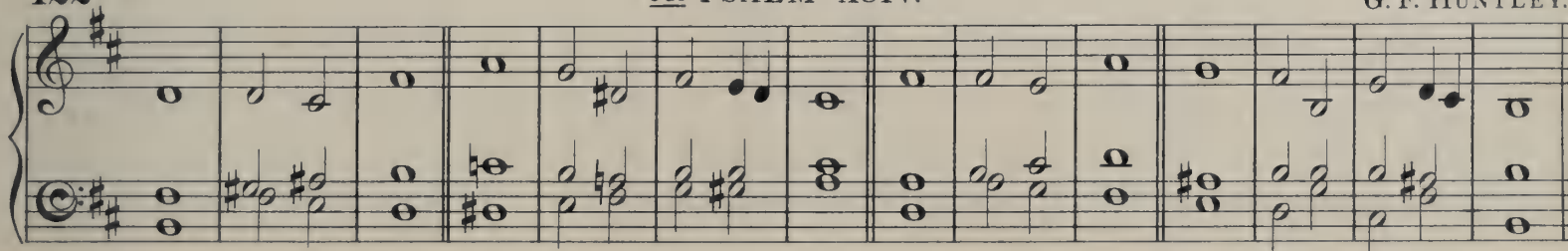
G. J. BENNETT.



122

OR PSALM XCIV.

G. F. HUNTLEY.

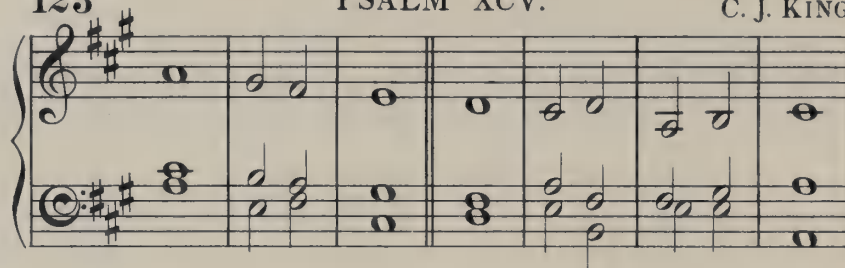


DAY XIX. MORNING.

123

PSALM XCV.

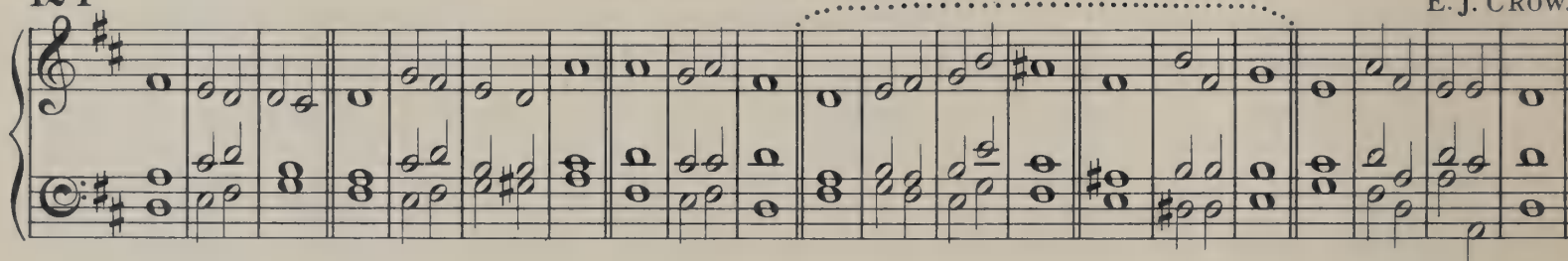
C. J. KING.



124

PSALMS XCVI AND XCVII.*

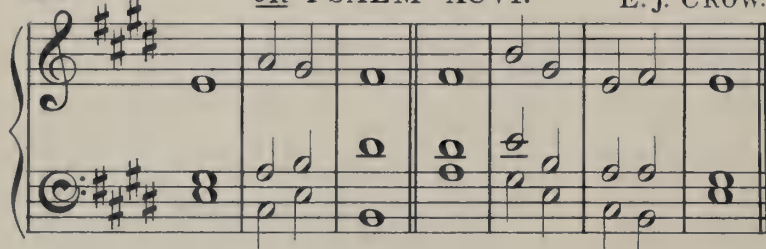
E. J. CROW.



125

OR PSALM XCVI.

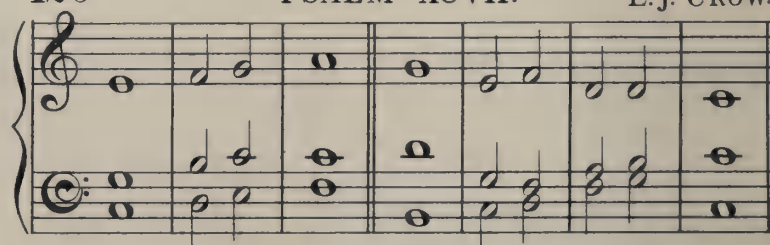
E. J. CROW.



126

PSALM XCVII.

E. J. CROW.



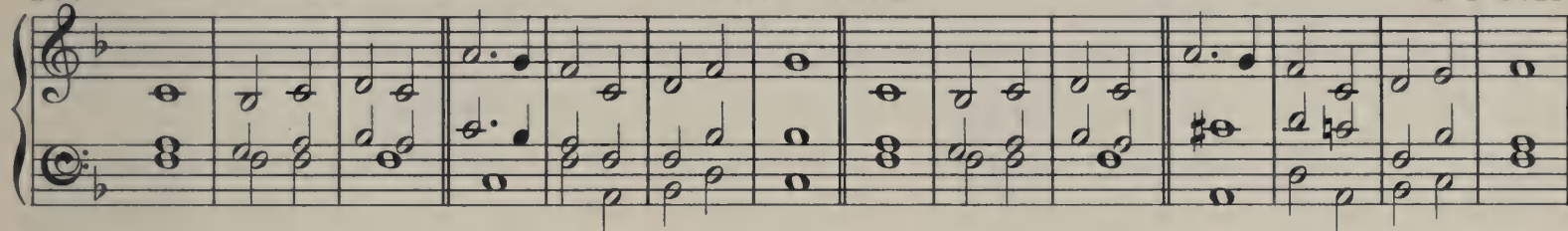
* For the Gloria of Psalm XCVI & XCVII omit the part indicated by the dotted line.

DAY XIX. EVENING.

127

PSALM XCVIII.

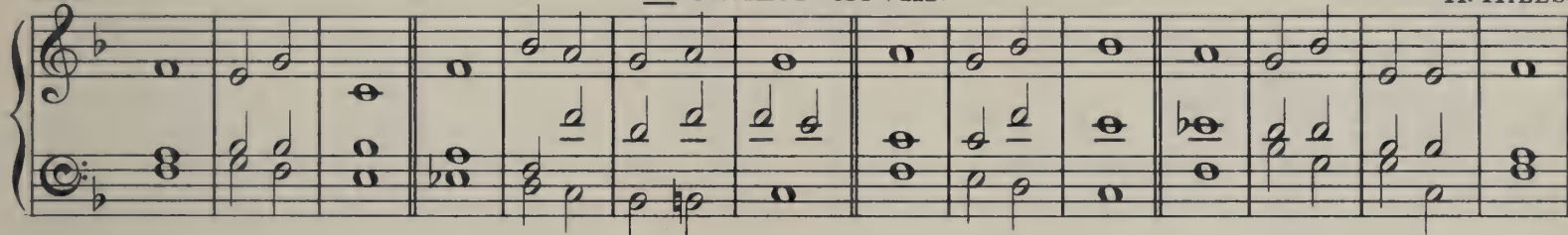
G. F. COBB.



128

OR PSALM XCVIII.

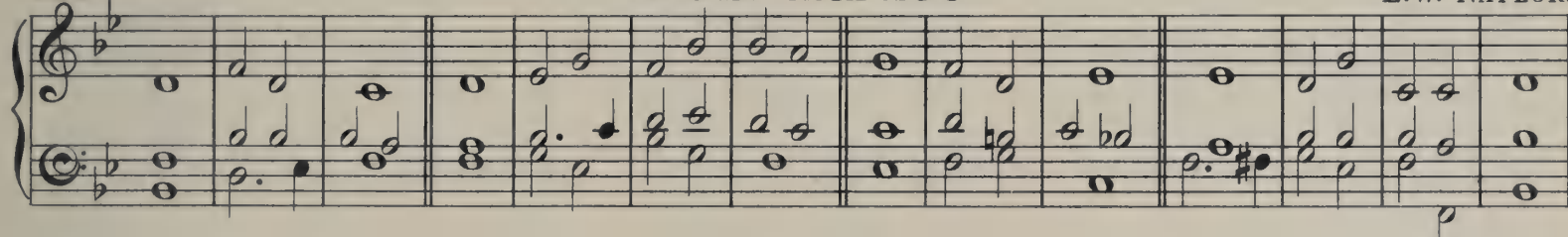
H. HILES.



129

PSALMS XCIX AND C.

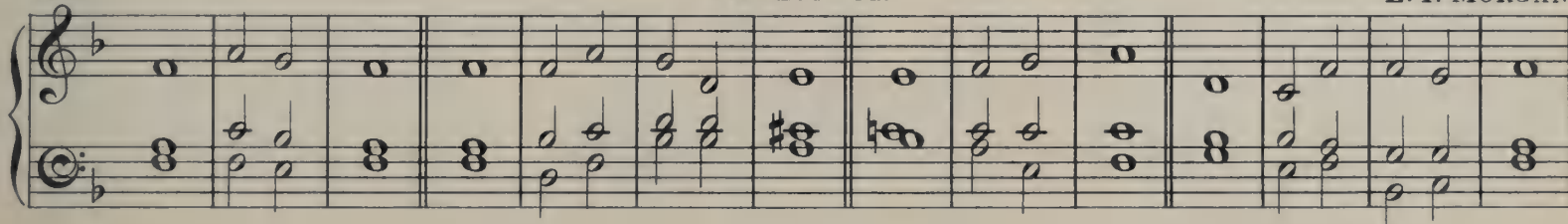
E. W. NAYLOR.



130

PSALM CI.

E. T. MORGAN.



DAY XX. MORNING.

131 VENITE. C. J. KING.

132 PSALM CII. E. W. NAYLOR.

133 PSALM CIII. H. W. HUNT.

DAY XX. EVENING.

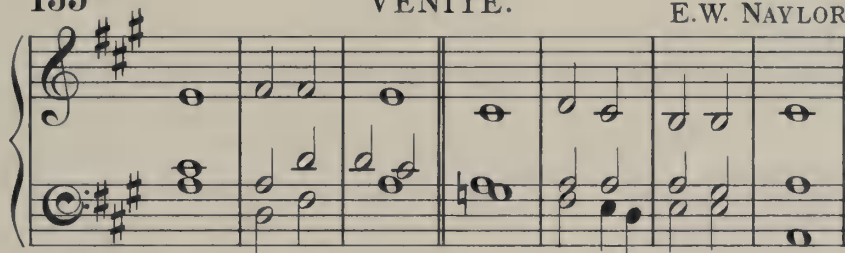
134 PSALM CIV. G. F. HUNTLEY.

DAY XXI. MORNING.

135

VENITE.

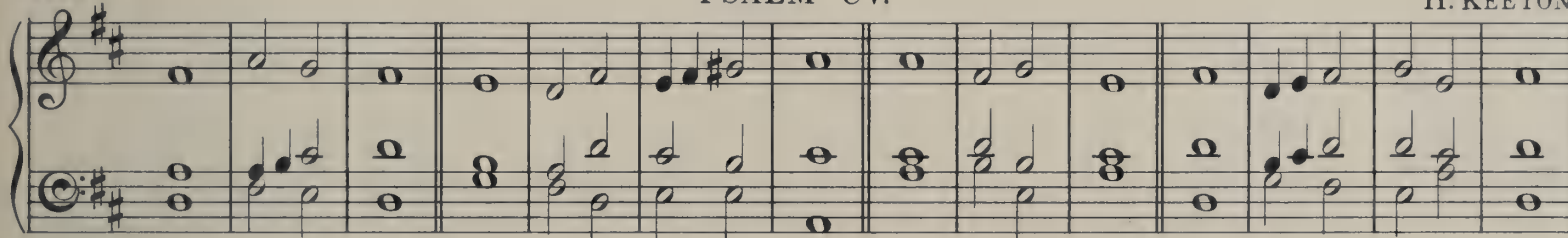
E.W. NAYLOR.



136

PSALM CV.

H. KEETON.

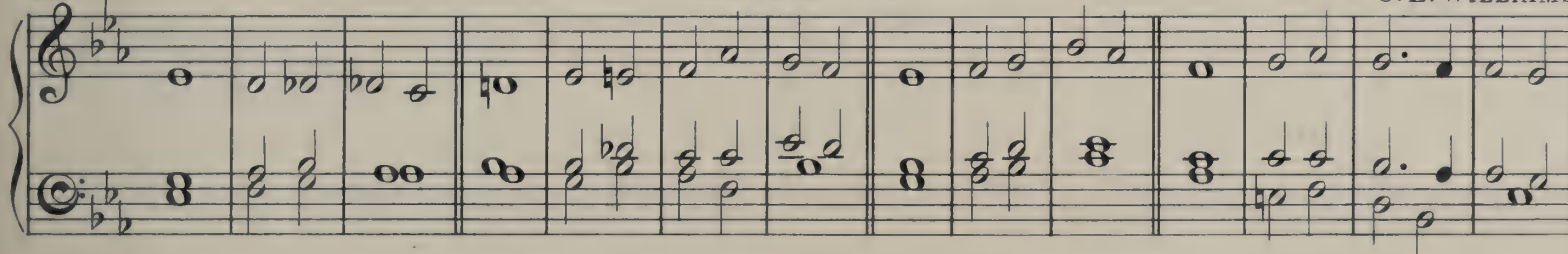


DAY XXI. EVENING.

137

PSALM CVI.

C.L. WILLIAMS.



DAY XXII. MORNING.

138

VENITE.

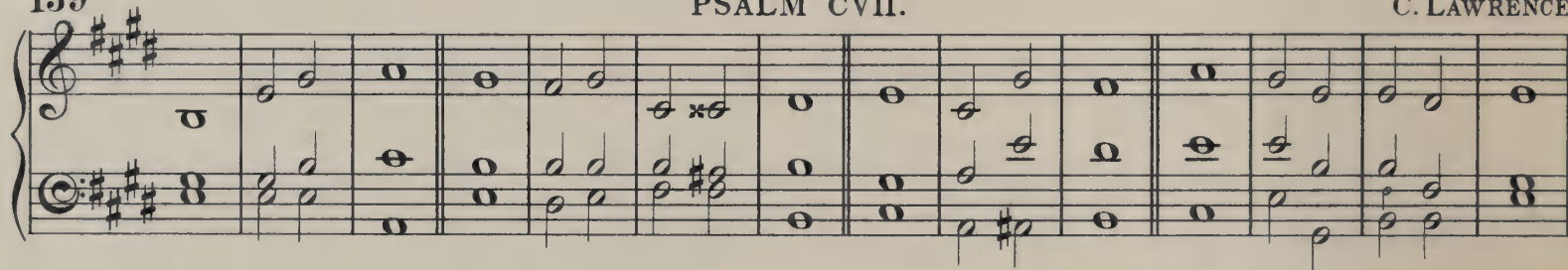
C. LAWRENCE.



139

PSALM CVII.

C. LAWRENCE.



140

OR PSALM CVII.

H.W. HUNT.



Cantoris T. & B. in Full Verses only. (ad lib.)

DAY XXII. EVENING.

141

PSALM CVIII.

C. H. LLOYD.

142

PSALM CIX.

J. S. LIDDLE.

143

OR PSALM CIX.

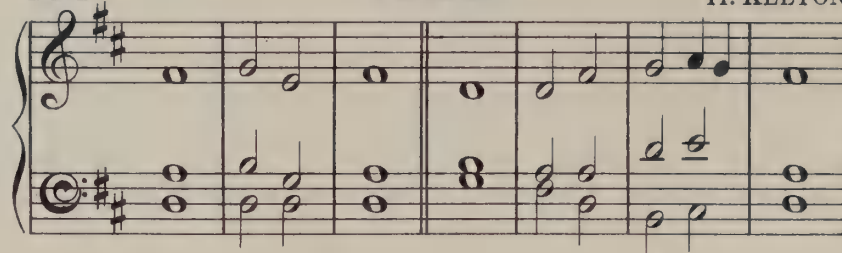
J. S. LIDDLE.

DAY XXIII. MORNING.

144

VENITE.

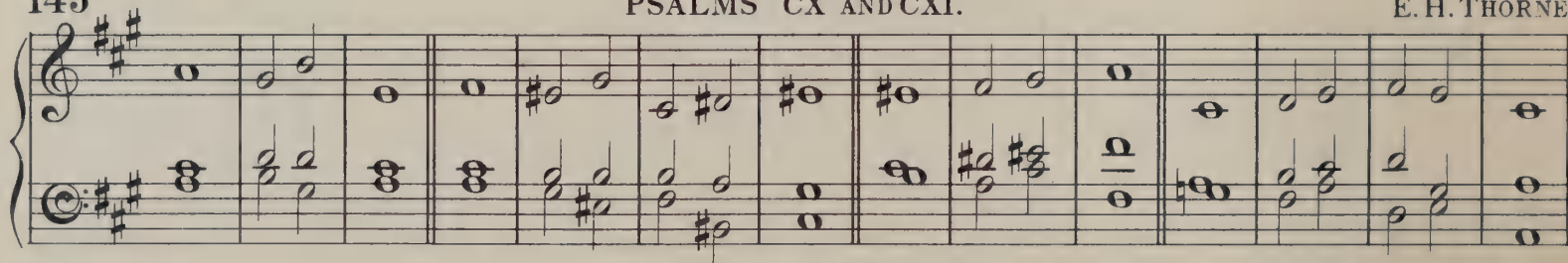
H. KEETON.



145

PSALMS CX AND CXI.

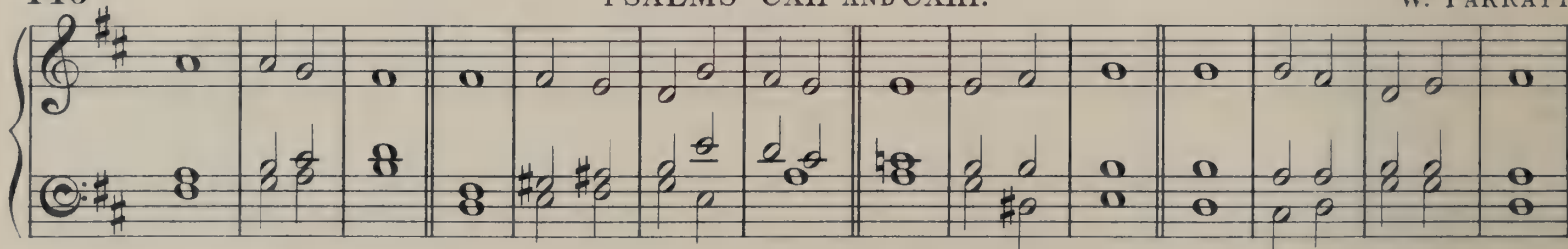
E. H. THORNE.



146

PSALMS CXII AND CXIII.

W. PARRATT.

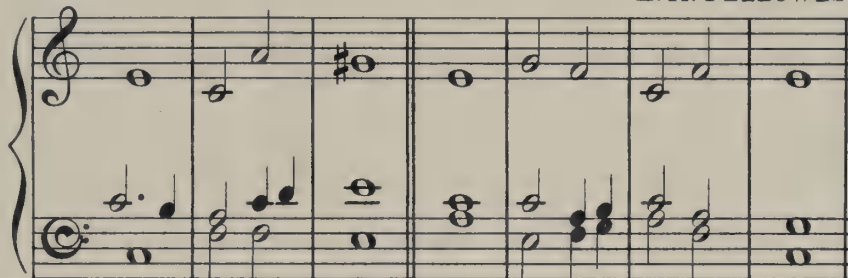


DAY XXIII. EVENING.

147

PSALM CXIV.

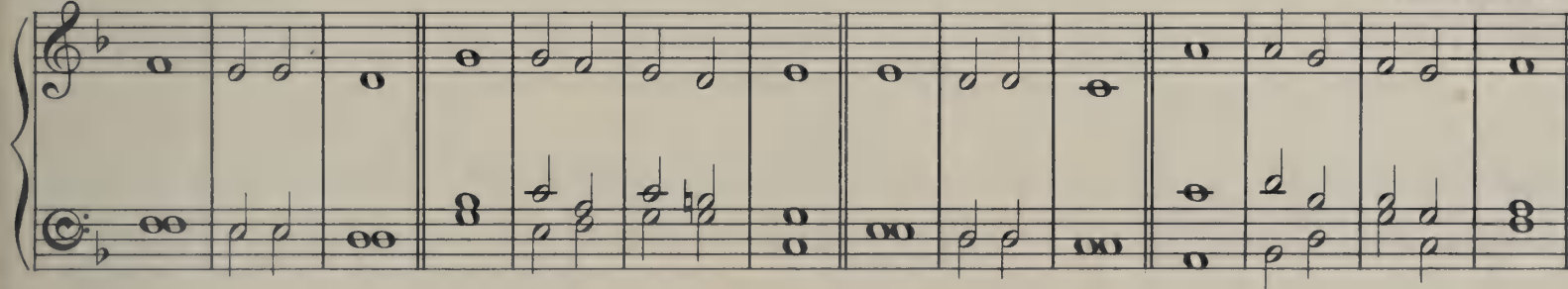
E. H. FELLOWES.



148

PSALM CXV.

A. H. PEPPIN.

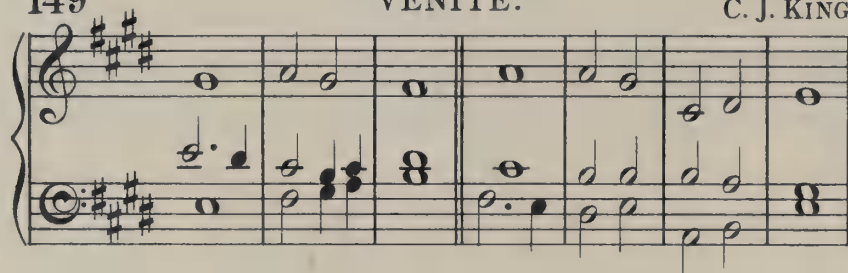


DAY XXIV. MORNING.

149

VENITE.

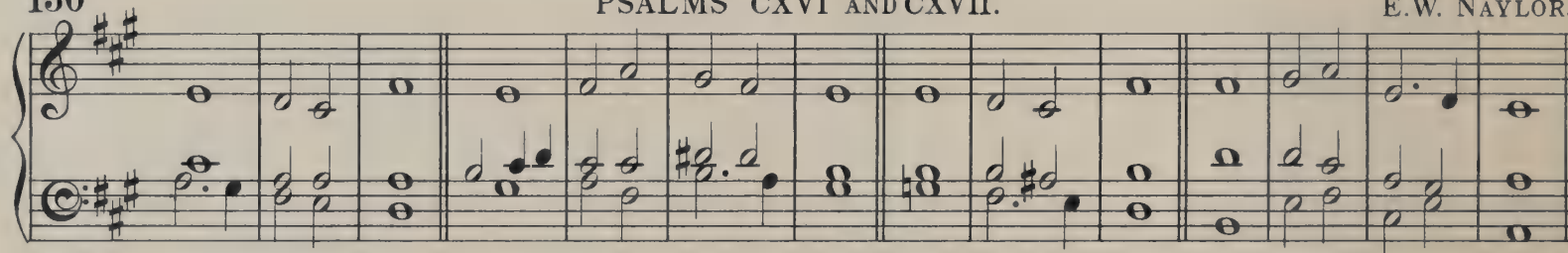
C. J. KING.



150

PSALMS CXVI AND CXVII.

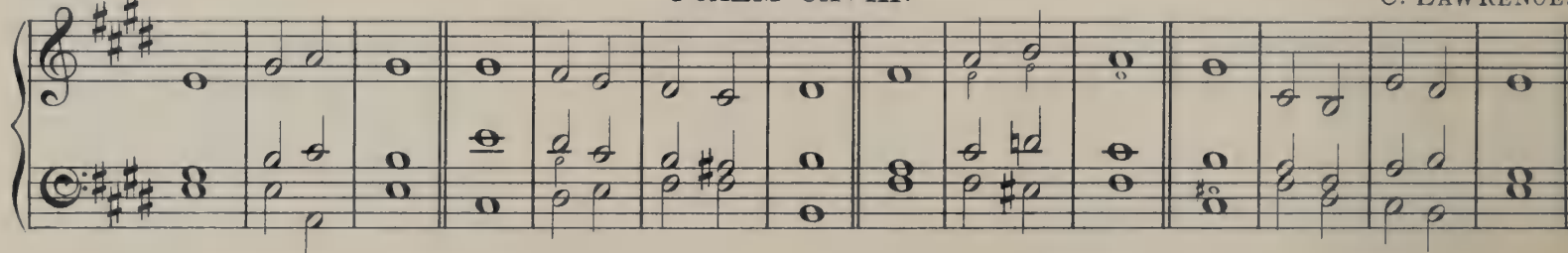
E. W. NAYLOR.



151

PSALM CXVIII.

C. LAWRENCE.



DAY XXIV. EVENING.

152

PSALM CXIX. *Verses 1 to 16.*

R. F. M. AKERMAN.

A musical score for a piano, consisting of two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The melody is written on the upper staff with a treble clef, and the accompaniment is on the lower staff with a bass clef. The score is divided into measures by vertical bar lines, with repeat signs at the beginning and end of the piece. The notation includes various note values, rests, and dynamic markings.

153

Verses 17 to 32.

C. F. SOUTH.

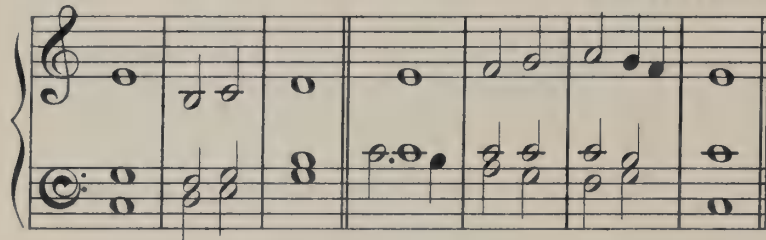
A musical score for a piano, consisting of two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The melody is written on the upper staff with a treble clef, and the accompaniment is on the lower staff with a bass clef. The score is divided into measures by vertical bar lines, with repeat signs at the beginning and end of the piece. The notation includes various note values, rests, and dynamic markings.

DAY XXV. MORNING.

154

VENITE.

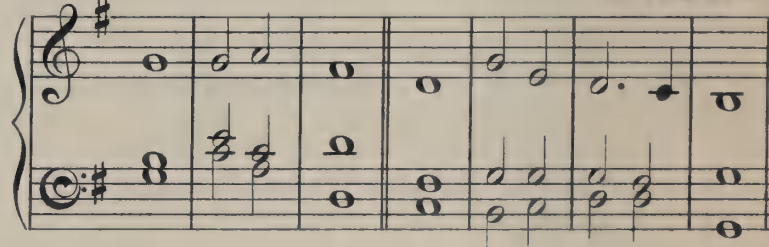
C. L. NAYLOR.



155

PSALM CXIX. *Verses 33 to 40.*

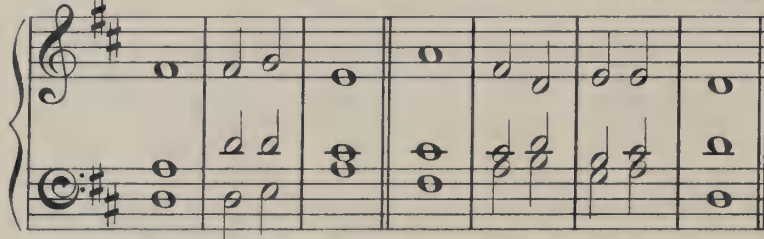
C. HANCOCK.



156

Verses 41 to 48.

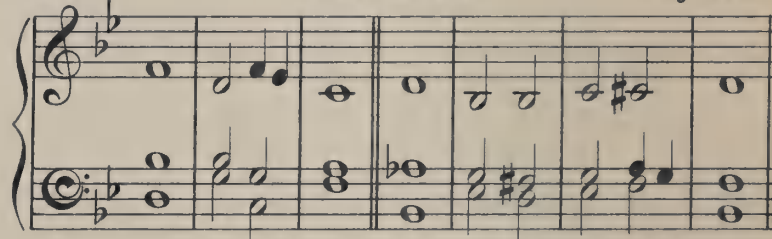
C. W. PEARCE.



157

Verses 49 to 56.

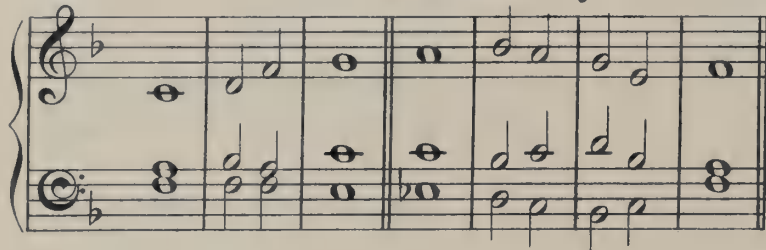
C. J. KING.



158

Verses 57 to 64.

J. L. ROECKEL.



159

Verses 65 to 72.

C. HANCOCK.



DAY XXV. EVENING.

160

PSALM CXIX. *Verses 73 to 88.*

B. JOHNSON.

A musical score for a piano, consisting of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a simple, hymn-like style with whole and half notes. The first staff begins with a treble clef and a key signature change from two flats to one flat (F major). The second staff begins with a bass clef and a key signature change from one flat to two flats (B-flat major). The score is divided into two systems of four measures each, separated by a double bar line. The first system contains measures 73 to 80, and the second system contains measures 81 to 88.

161

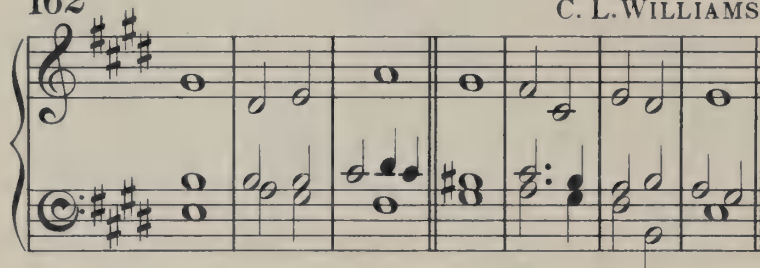
Verses 89 to 104.

H. HILES.

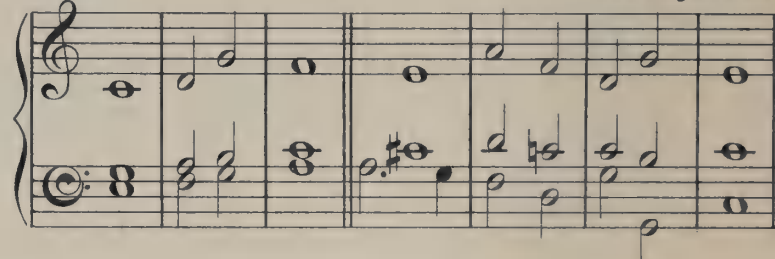
A musical score for a piano, consisting of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a simple, hymn-like style with whole and half notes. The first staff begins with a treble clef and a key signature change from two flats to one flat (F major). The second staff begins with a bass clef and a key signature change from one flat to two flats (B-flat major). The score is divided into two systems of four measures each, separated by a double bar line. The first system contains measures 89 to 96, and the second system contains measures 97 to 104.

DAY XXVI. MORNING.

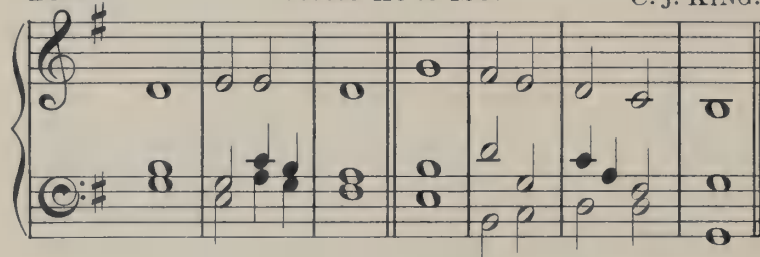
162 VENITE. C. L. WILLIAMS.



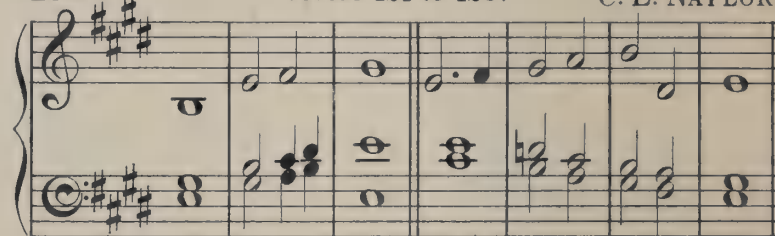
163 PSALM CXIX. Verses 105 to 112. C. E. JOLLEY.



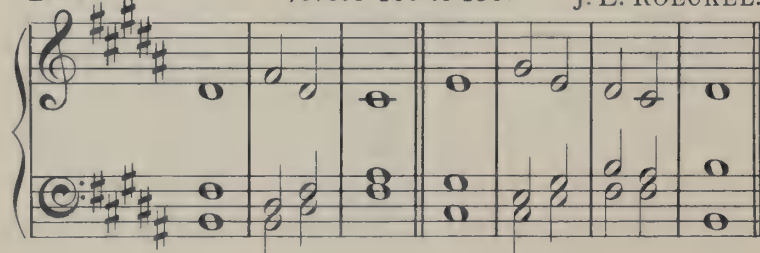
164 Verses 113 to 120. C. J. KING.



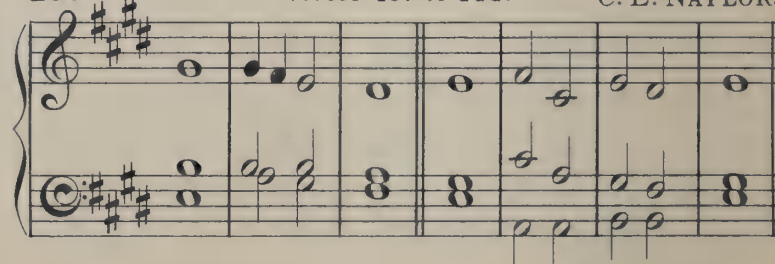
165 Verses 121 to 128. C. L. NAYLOR.



166 Verses 129 to 136. J. L. ROECKEL.



167 Verses 137 to 144. C. L. NAYLOR.



DAY XXVI. EVENING.

168

PSALM CXIX. *Verses 145 to 160.*

C. L. NAYLOR.

A musical score for a piano, consisting of two staves. The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a simple, hymn-like style. The first staff contains a melody of half and quarter notes, while the second staff provides a harmonic accompaniment with chords and single notes. The score is divided into measures by vertical bar lines, with repeat signs at the beginning and end of the section.

169

Verses 161 to end.

C. E. JOLLEY.

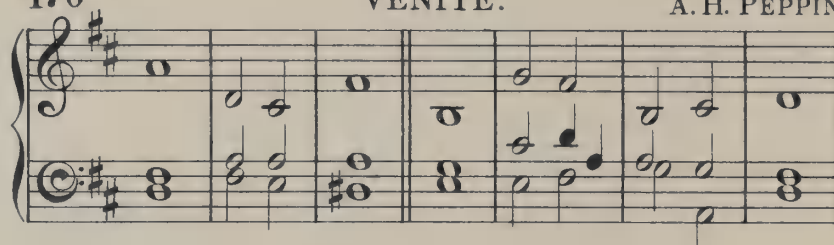
A musical score for a piano, consisting of two staves. The key signature is one sharp (F#), and the time signature is common time (C). The music continues the style of the previous section, with a melody on the first staff and accompaniment on the second. The notation includes various note values and rests, with a final cadence at the end of the piece.

DAY XXVII. MORNING.

170

VENITE.

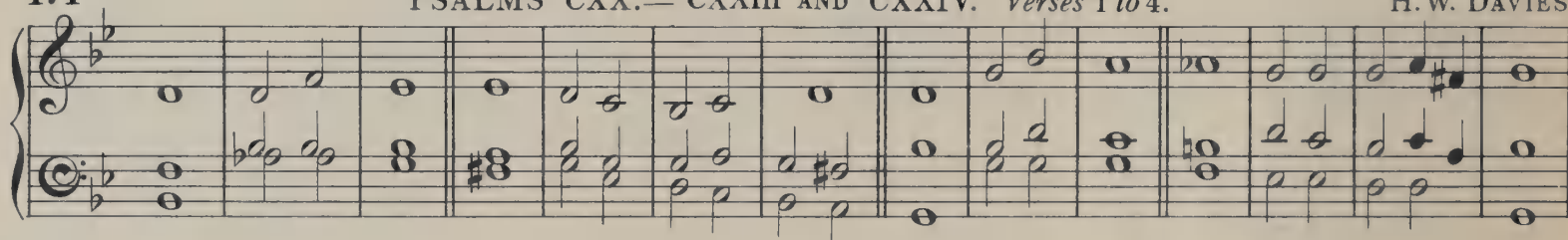
A. H. PEPPIN.



171

PSALMS CXX.— CXXIII AND CXXIV. *Verses 1 to 4.*

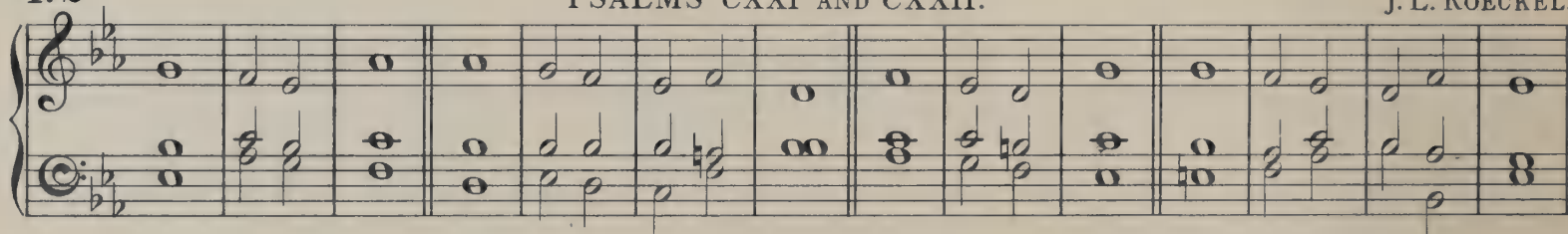
H. W. DAVIES.



172

PSALMS CXXI AND CXXII.

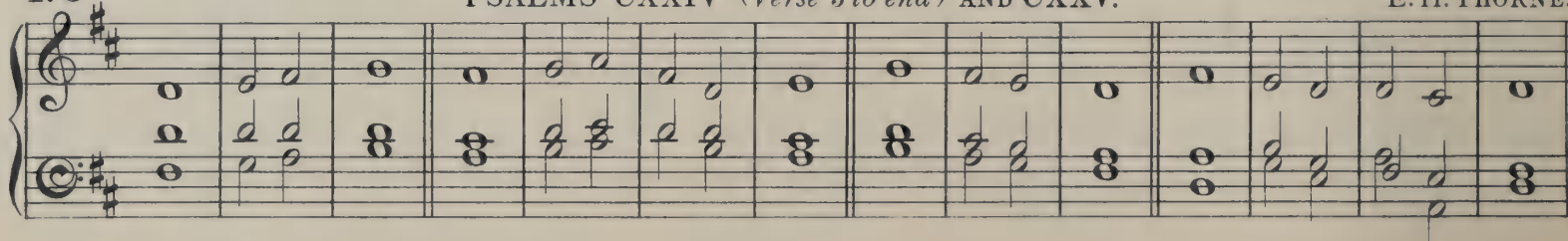
J. L. ROECKEL.



173

PSALMS CXXIV (*Verse 5 to end*) AND CXXV.

E. H. THORNE.



DAY XXVII. EVENING.

174

PSALM CXXVI.

J. E. WEST.

2 Basses
ad lib.

175

PSALMS CXXVII AND CXXVIII.

E. W. NAYLOR.

176

PSALMS CXXIX.— AND CXXXI.

H. W. DAVIES.

177

Slowly.

PSALM CXXX.

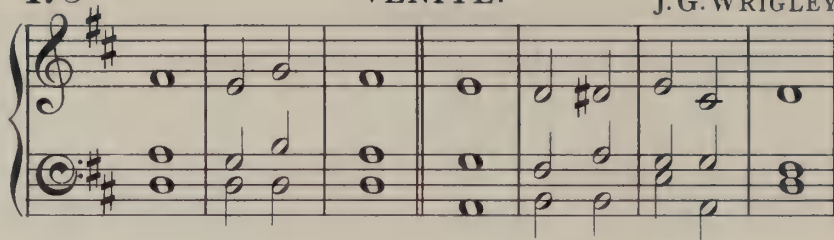
H. W. DAVIES.

DAY XXVIII. MORNING.

178

VENITE.

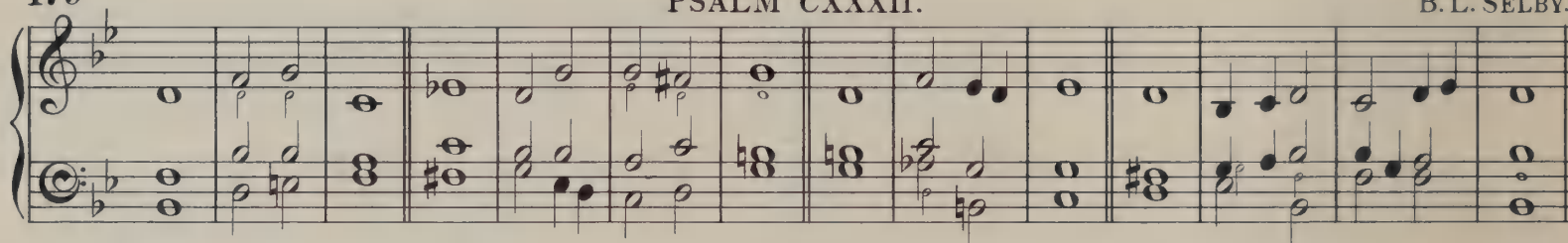
J. G. WRIGLEY.



179

PSALM CXXXII.

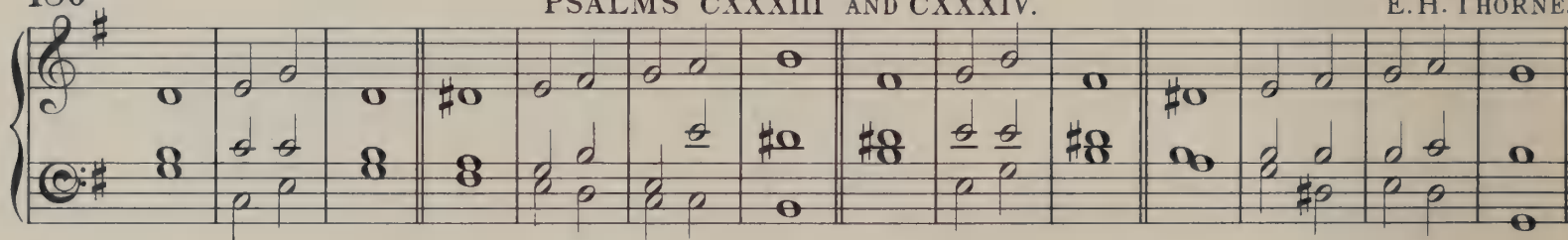
B. L. SELBY.



180

PSALMS CXXXIII AND CXXXIV.

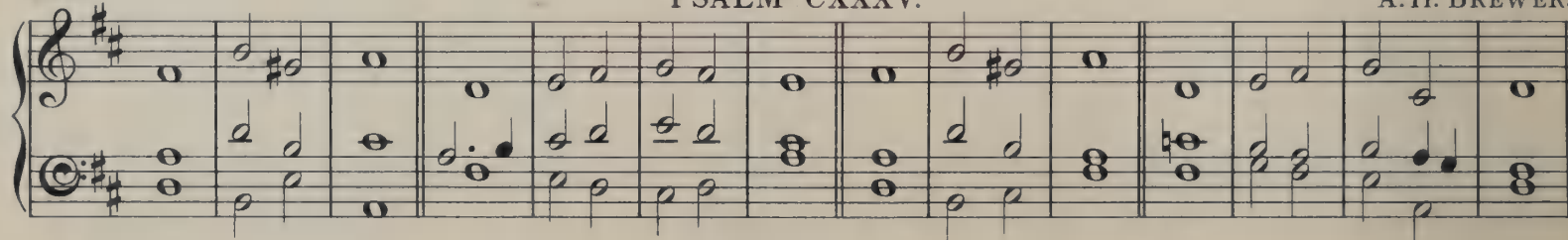
E. H. THORNE.



181

PSALM CXXXV.

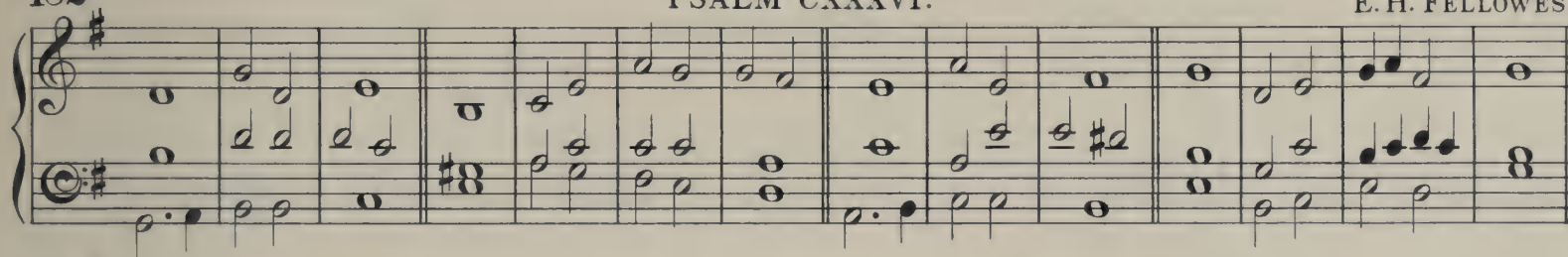
A. H. BREWER.



182

PSALM CXXXVI.

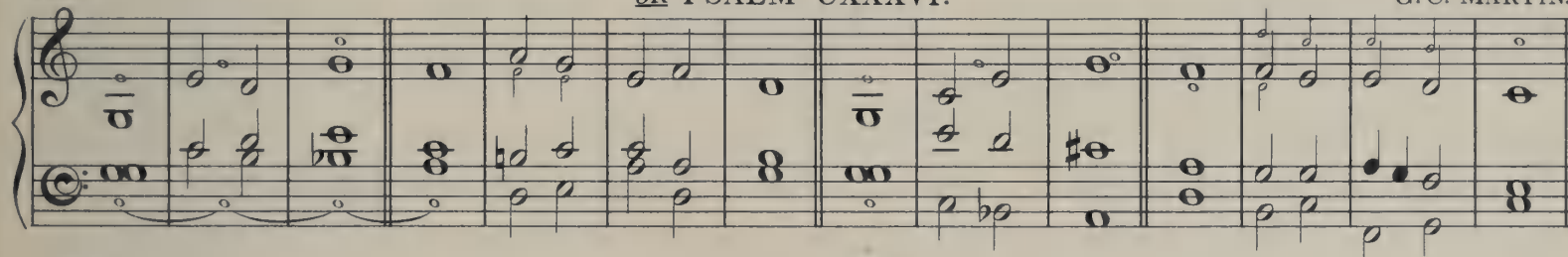
E. H. FELLOWES.



183

OR PSALM CXXXVI.

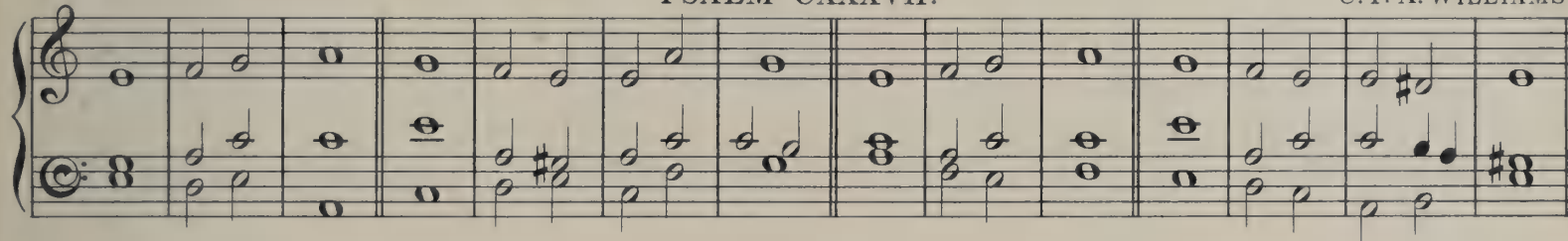
G. C. MARTIN.



184

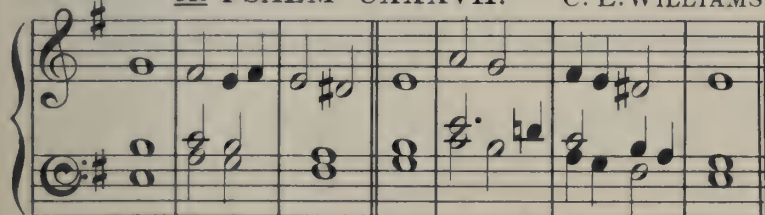
PSALM CXXXVII.

C. F. A. WILLIAMS.



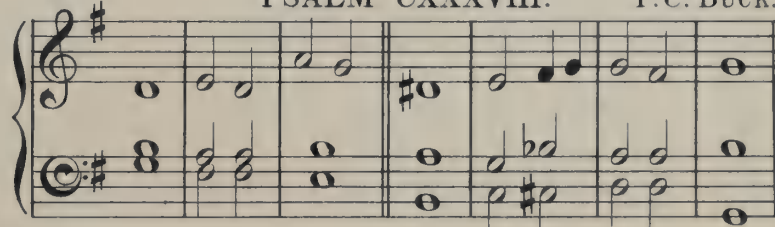
185

OR PSALM CXXXVII. C. L. WILLIAMS.



186

PSALM CXXXVIII. P. C. BUCK.

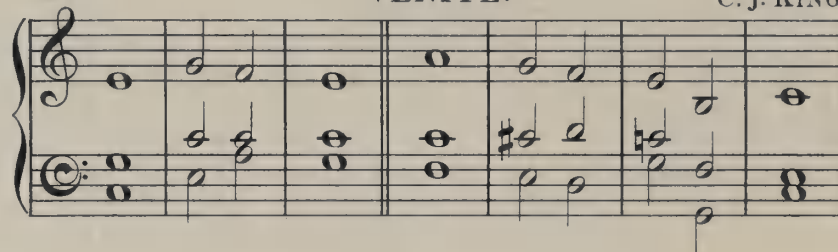


DAY XXIX. MORNING.

187

VENITE.

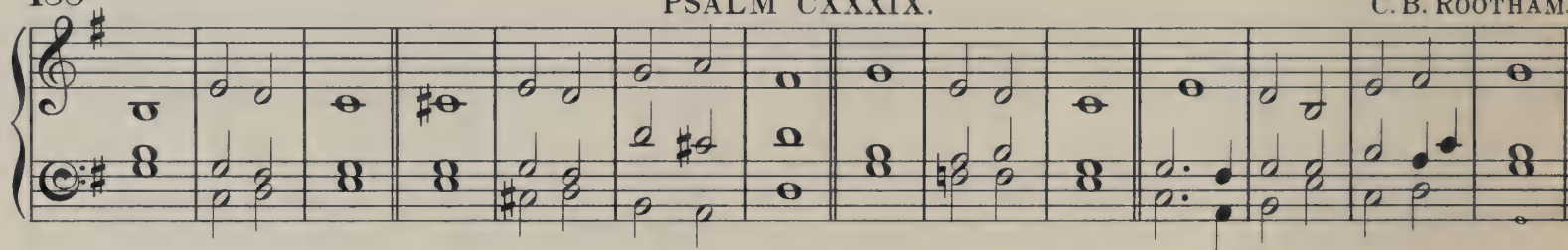
C. J. KING.



188

PSALM CXXXIX.

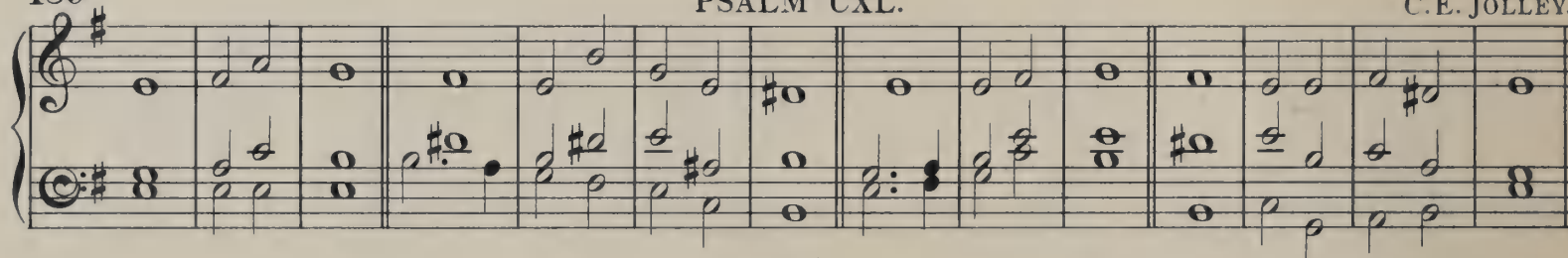
C. B. ROTHAM.



189

PSALM CXL.

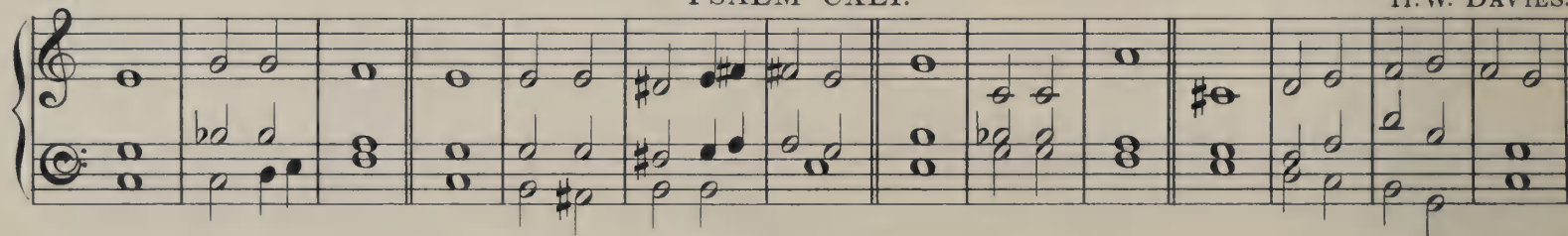
C. E. JOLLEY.



190

PSALM CXLI.

H. W. DAVIES.

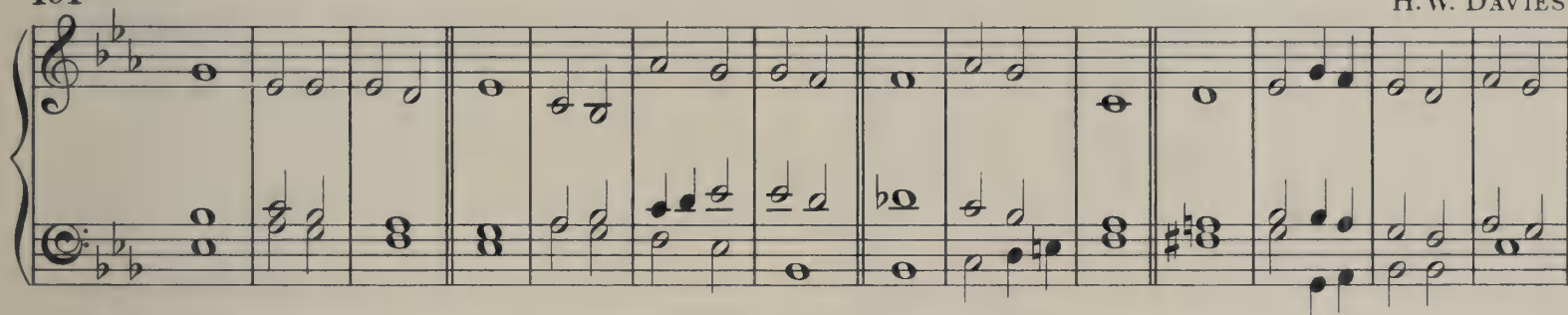


DAY XXIX. EVENING.

191

PSALMS CXLII AND CXLIII.

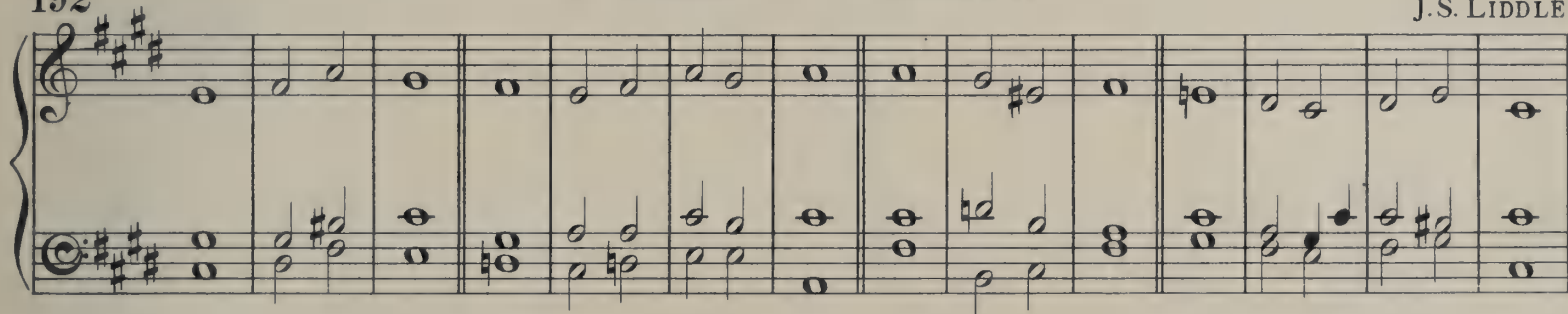
H.W. DAVIES.



192

OR PSALMS CXLII AND CXLIII.

J.S. LIDDLE.



DAY XXX. AND XXXI. MORNING.

193

VENITE.

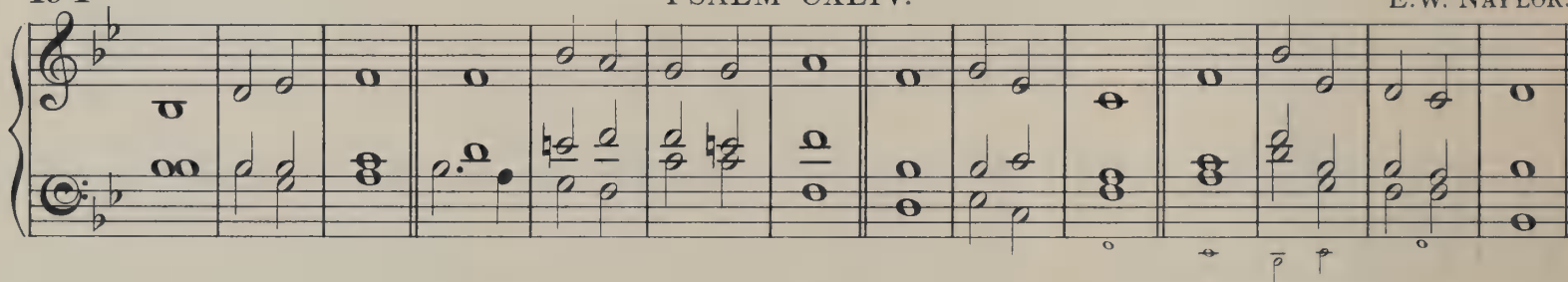
R. F. M. AKERMAN.



194

PSALM CXLIV.

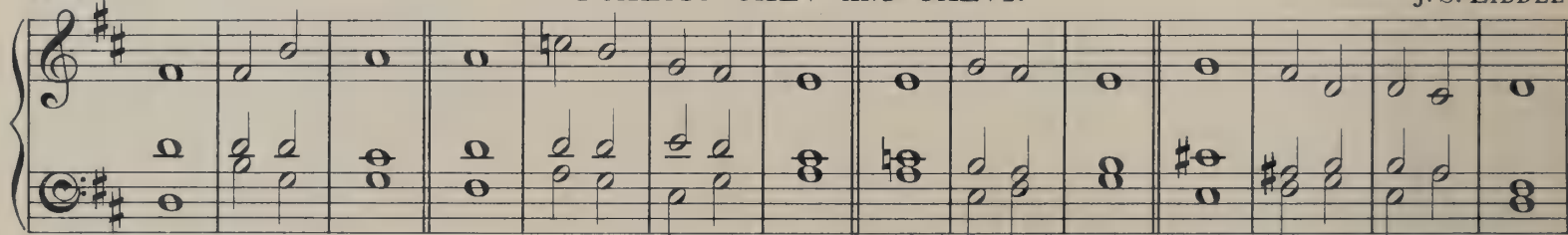
E. W. NAYLOR.



195

PSALMS CXLV AND CXLVI.

J. S. LIDDLE.

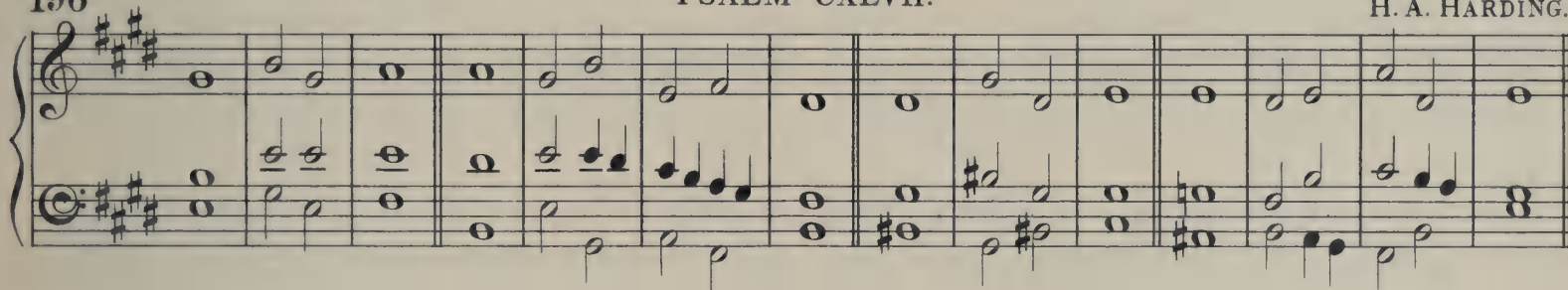


DAY XXX. AND XXXI. EVENING.

196

PSALM CXLVII.

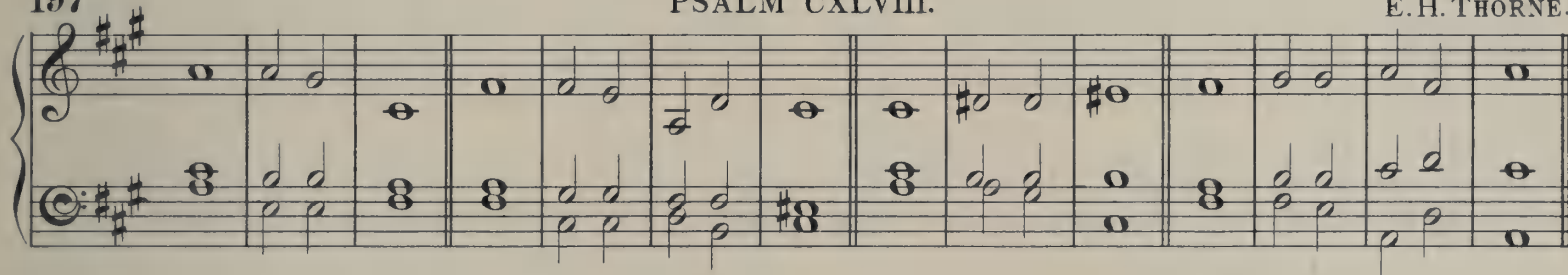
H. A. HARDING.



197

PSALM CXLVIII.

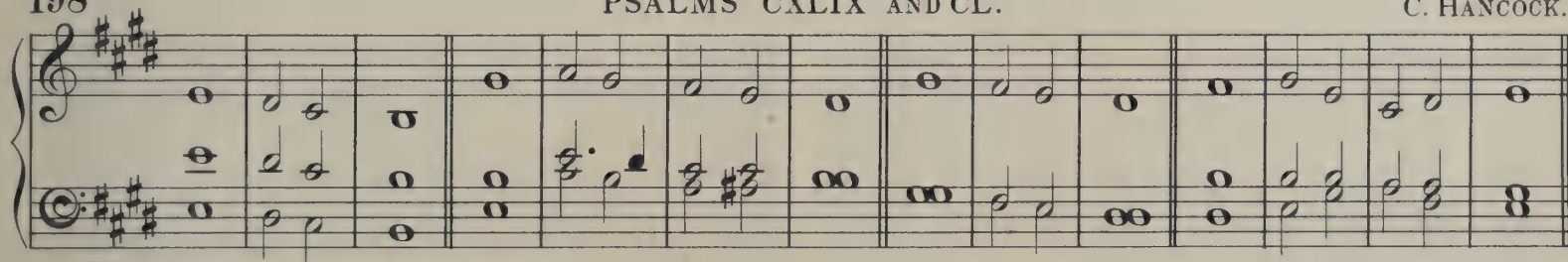
E. H. THORNE.



198

PSALMS CXLIX AND CL.

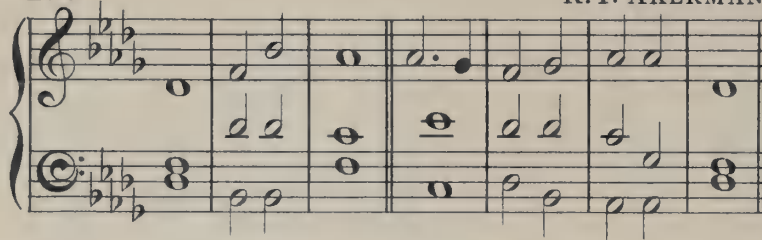
C. HANCOCK.



ADDITIONAL CHANTS.

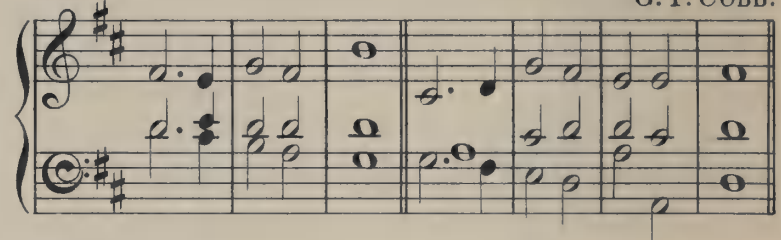
199

R. F. AKERMAN.



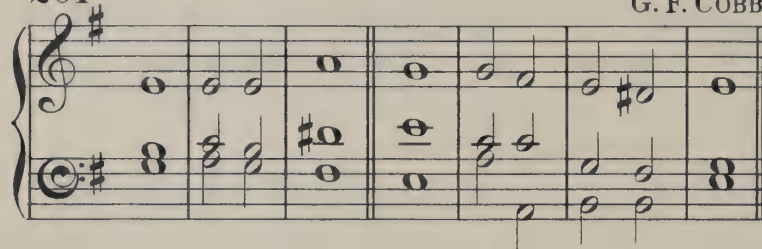
200

G. F. COBB.



201

G. F. COBB.



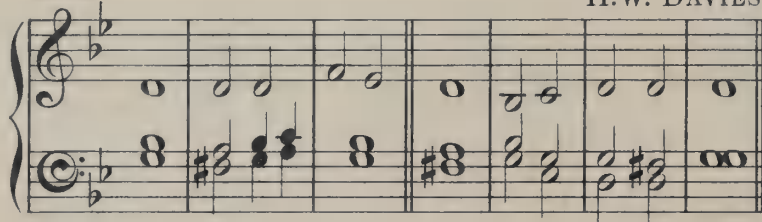
202

E. J. CROW.



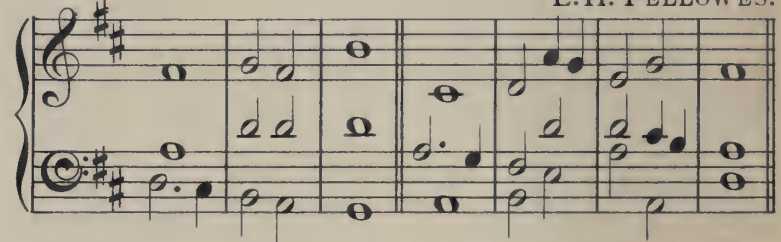
203

H. W. DAVIES.



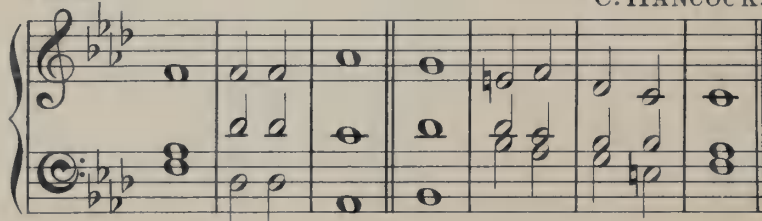
204

E. H. FELLOWES.



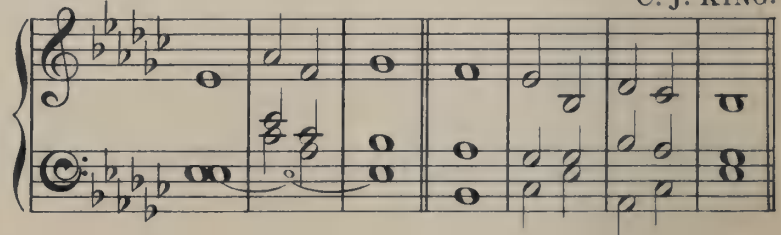
205

C. HANCOCK.



206

C. J. KING.



ADDITIONAL CHANTS.

207 C. J. KING.

208 C. J. KING.

209 C. J. KING.

210 J. S. LIDDLE.

211 J. S. LIDDLE.

212 C. L. NAYLOR.

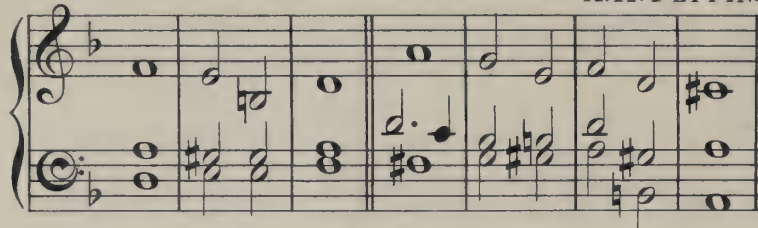
213 C. L. NAYLOR.

214 E. W. NAYLOR.

ADDITIONAL CHANTS.

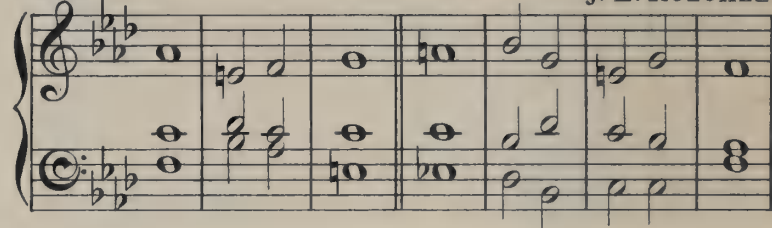
215

A. H. PEPPIN.



216

J. L. ROECKEL.



217

J. L. ROECKEL.



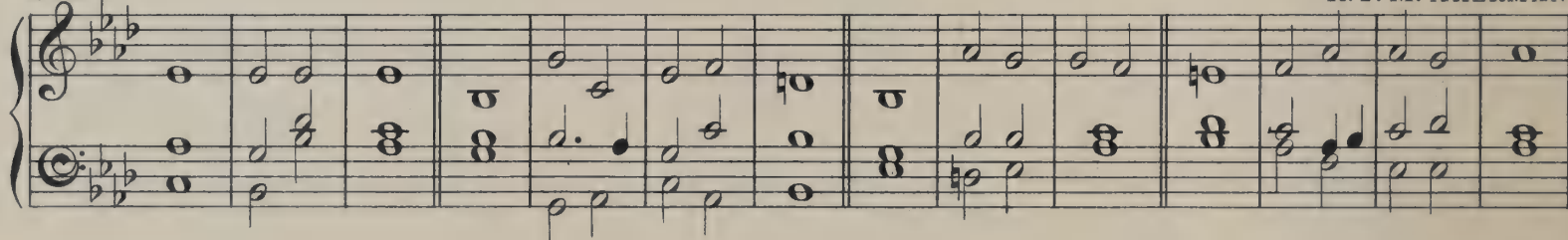
218

J. G. WRIGLEY.



219

R. F. M. AKERMAN.



220

P. C. BUCK.



ADDITIONAL CHANTS.

221

G. F. COBB.

222

E. H. FELLOWES.

223

E. H. FELLOWES.

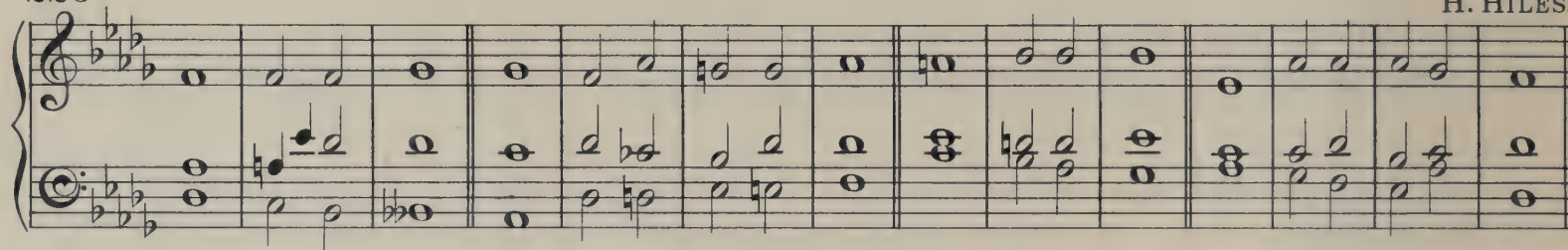
224

C. HANCOCK.

ADDITIONAL CHANTS.

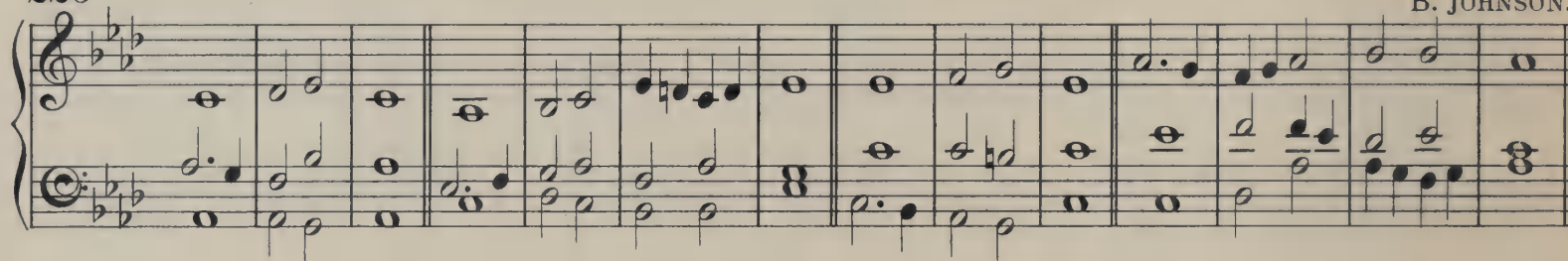
225

H. HILES.



226

B. JOHNSON.



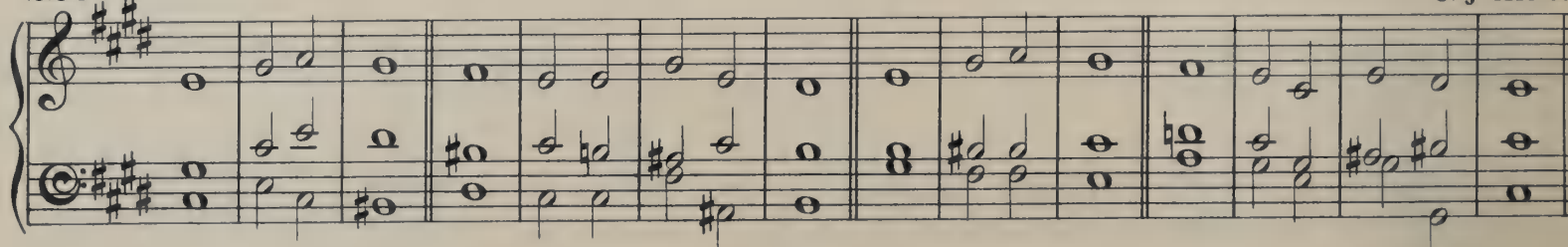
227

C. J. KING.



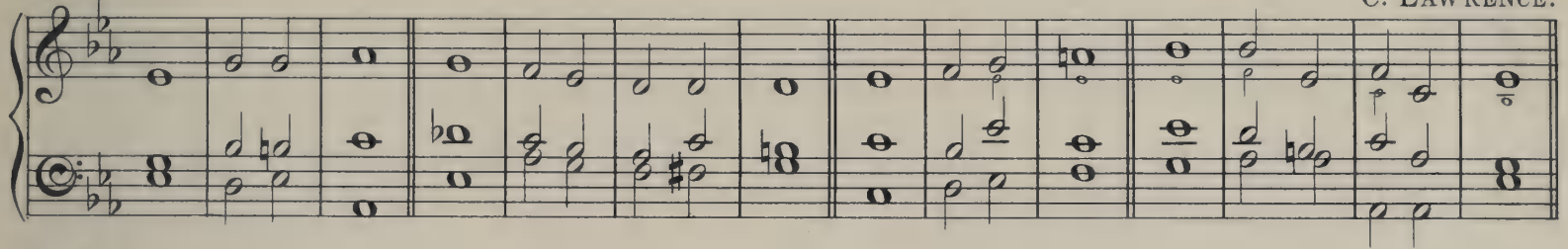
228

C. J. KING.



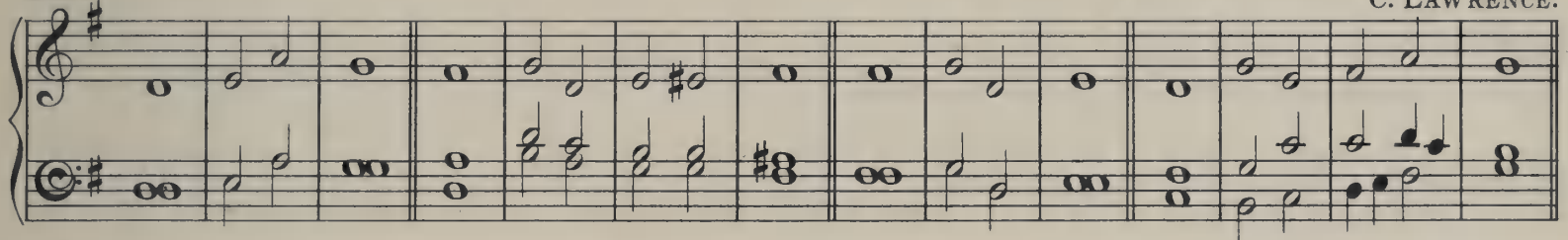
229

C. LAWRENCE.



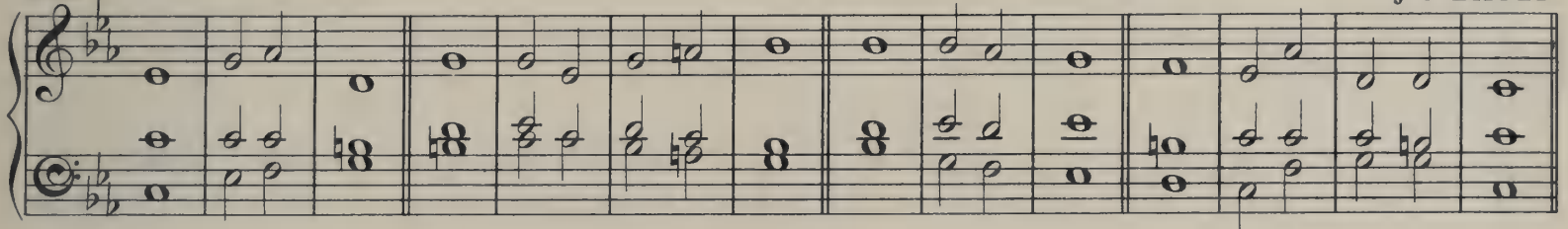
230

C. LAWRENCE.



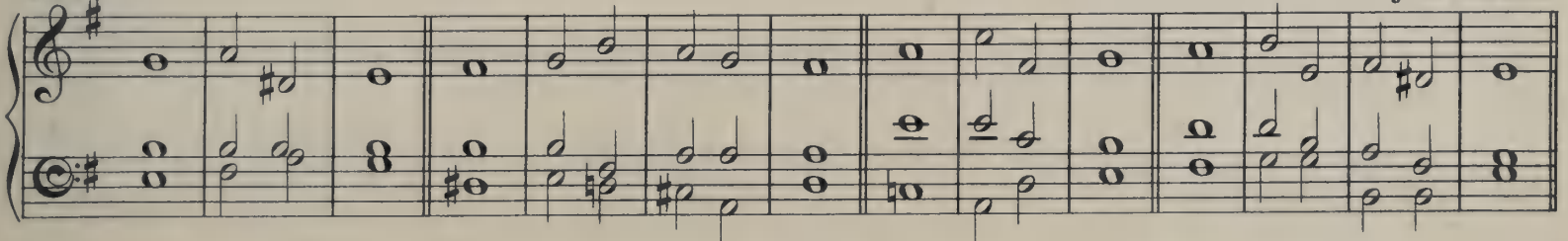
231

J. S. LIDDLE.



232

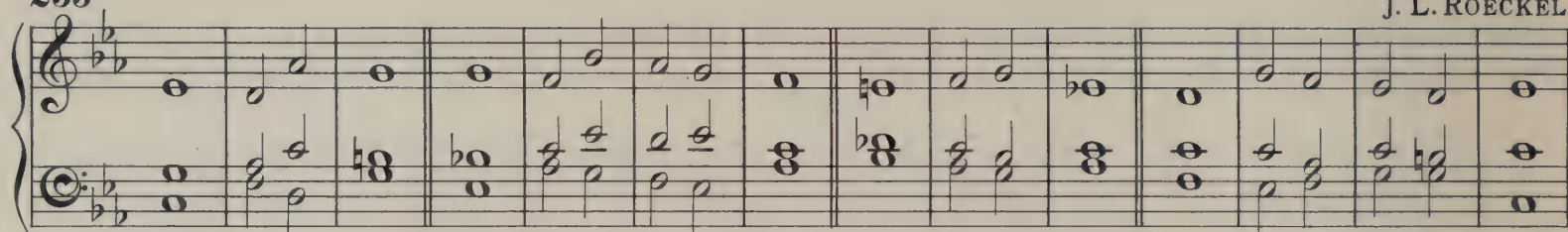
J. S. LIDDLE.



ADDITIONAL CHANTS.

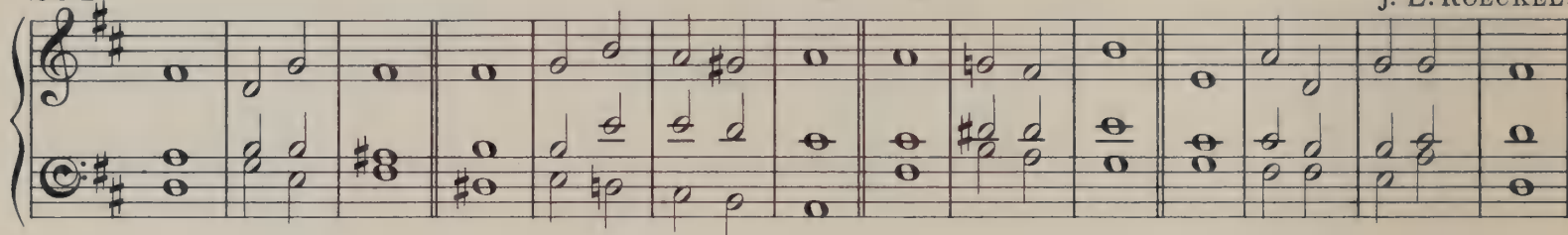
233

J. L. ROECKEL.



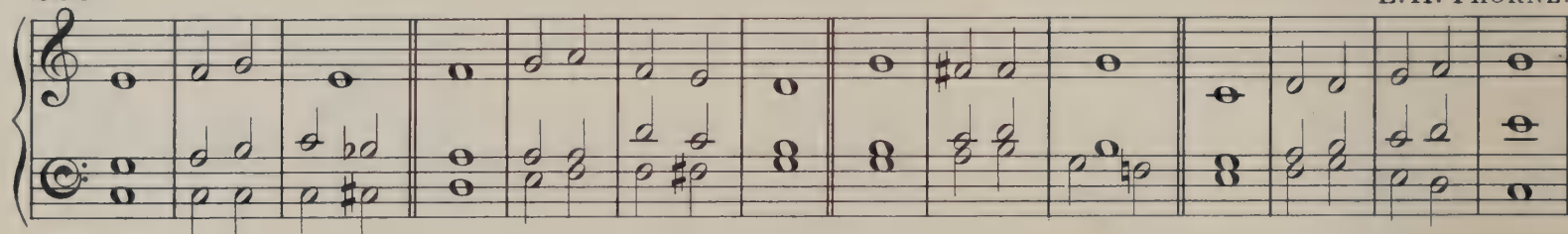
234

J. L. ROECKEL.



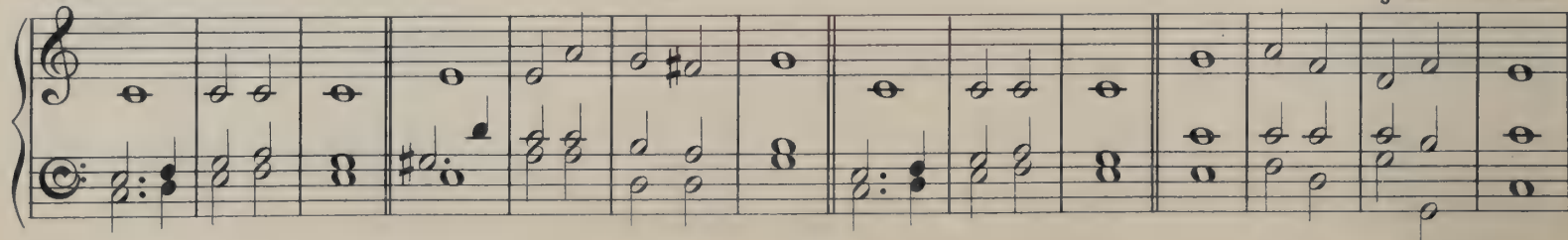
235

E. H. THORNE.



236

J. G. WRIGLEY.



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